

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO

## THE COMPLETE HISTORY



THE **SIXTH**  
DOCTOR



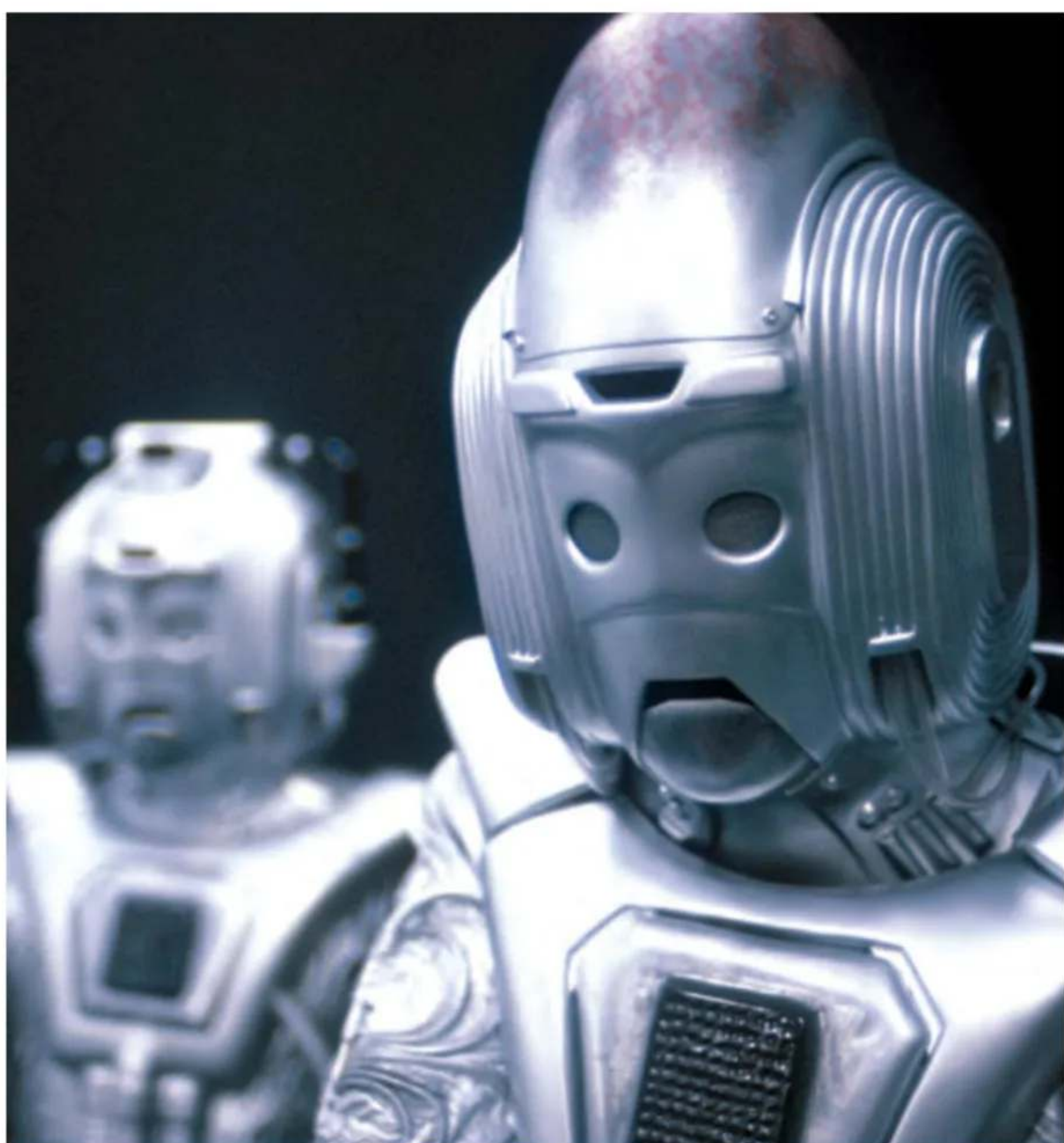
STORIES 136-138

THE TWIN DILEMMA, ATTACK OF THE CYBERMEN  
AND VENGEANCE ON VAROS









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THE TWIN DILEMMA

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ATTACK OF THE CYBERMEN

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VENGEANCE ON VAROS

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**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Contents

## THE TWIN DILEMMA

<b>8</b> INTRODUCTION	<b>10</b> STORY	<b>14</b> PRE-PRODUCTION	<b>28</b> PRODUCTION	<b>34</b> POST-PRODUCTION
<b>37</b> PUBLICITY	<b>38</b> BROADCAST	<b>39</b> MERCHANDISE	<b>41</b> CAST AND CREDITS	<b>42</b> PROFILE

## 1985 SERIES

<b>44</b> OVERVIEW
-----------------------

## ATTACK OF THE CYBERMEN

<b>52</b> INTRODUCTION	<b>54</b> STORY	<b>58</b> PRE-PRODUCTION	<b>70</b> PRODUCTION	<b>82</b> POST-PRODUCTION
<b>84</b> PUBLICITY	<b>86</b> BROADCAST	<b>87</b> MERCHANDISE	<b>89</b> CAST AND CREDITS	<b>90</b> PROFILE

## VENGEANCE ON VAROS

<b>98</b> INTRODUCTION	<b>100</b> STORY	<b>104</b> PRE-PRODUCTION	<b>116</b> PRODUCTION	<b>122</b> POST-PRODUCTION
<b>125</b> PUBLICITY	<b>126</b> BROADCAST	<b>127</b> MERCHANDISE	<b>129</b> CAST AND CREDITS	<b>130</b> PROFILE

<b>132</b> INDEX
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# Welcome

**T**his volume of *Doctor Who – The Complete History* features the début of the Sixth Doctor, played by Colin Baker, in *The Twin Dilemma* (1984 – see page 6). The casting of a new Doctor is always hotly anticipated by the audience, but generating almost equal interest and excited speculation is the revelation of what he will be wearing.

Colin Baker's 'tastefully tasteless' coat of many of colours was one of the boldest choices of outfit yet made for the Doctor. Its combination of clashing colours, patterns and textures was in sharp contrast to the apparel chosen by previous Doctors, however it did still maintain the tailored Edwardian silhouette that seems curiously appropriate for the time traveller.

William Hartnell's First Doctor set the standard with his black jacket, checked trousers, cravat and waistcoat, giving the impression that he'd just stepped out of a Victorian drawing room.

The costume for Patrick Troughton's Second Doctor was a deliberate parody

of the First Doctor's, being much baggier and rather more threadbare with a very loud check for the trousers, a badly-tied bow tie (long before Matt Smith's Eleventh Doctor), and safety pins instead of buttons.

Jon Pertwee's Third Doctor smartened himself up with a wardrobe of velvet jackets, ruffled shirts, and capes.

The Fourth Doctor, played by Tom Baker, was the first to break the mould with an eccentric assembly of crumpled jackets, argyle cardigans and shabby trousers. However, it is of course the Fourth Doctor's floppy hat and ridiculously long multicoloured scarf that sets him apart from his predecessors.

Cricket became the inspiration for the Fifth Doctor's wardrobe with candy stripe trousers, a cricketing jumper, long cream coloured coat, and Panama hat.

The Sixth Doctor's brash, arrogant, even callous character was quite a departure from his previous incarnations. His choice of attire was suitably outrageous, with only the Doctor himself believing his outfit to be the height of good taste.

I once had the privilege of wearing the Sixth Doctor's coat. It was beautifully made and very warm – which, as Colin Baker told me himself, was very welcome when filming on location in the winter, but less so in the studio under the hot lights. I took the opportunity to delve into the coat's large pockets, hoping to discover alien currency, a yo-yo, Davros' autograph, or even a sonic screwdriver. Sadly they were both empty, apart from an old tissue.

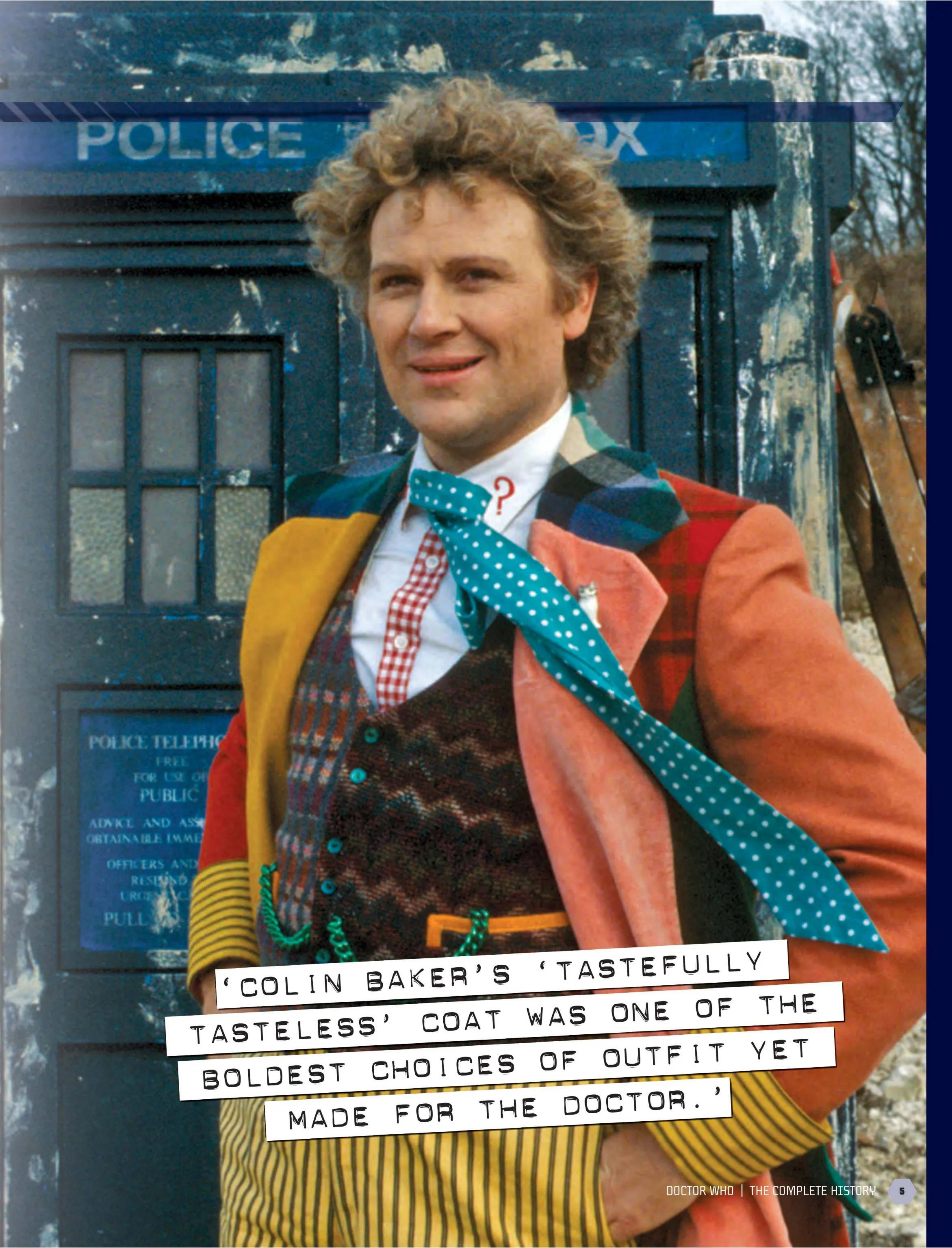
*John Ainsworth – Editor*

**Below:**

Tom Baker's Fourth Doctor: first to break the costume mould!







‘COLIN BAKER’S ‘TASTEFULLY  
TASTELESS’ COAT WAS ONE OF THE  
BOLDEST CHOICES OF OUTFIT YET  
MADE FOR THE DOCTOR.’





# THE TWIN DILEMMA

► STORY 136

The planet Jaconda has been conquered by the Gastropods. Their leader, Mestor, kidnaps genius twins, Romulus and Remus, as part of his plan to spread Gastropod eggs throughout the universe. In the TARDIS, the newly regenerated Doctor is adjusting to change...







## THE TWIN DILEMMA

STORY 136

‘THE TWIN DILEMMA INTRODUCED A LOUD,  
FORTHRIGHT, UNPREDICTABLE DOCTOR...’



# Introduction

**T**he *Twin Dilemma* was quite a bold move. Producer John Nathan-Turner had decided that the Sixth Doctor's first adventure would occur at the end of the 1984 series, so that viewers wouldn't have to wait the best part of a year to find out what the new Doctor would be like. But the decisions the production team took surely ran the risk of leaving viewers with a bad taste in their mouths in the nine months leading up to the next run. The new Doctor was shockingly abrupt – even violent at one point – and adopted a costume that had been designed, for some reason, to be in bad taste. You must be very, very sure of yourself and your audience to launch a whole new era in this way.

It's in the spirit of *Doctor Who* to take such chances. The introduction of the Daleks in the series' second story [1963/4 – see Volume 1] was contrary to the vision that commissioner Sydney Newman had for the show. Many felt that the idea of exiling the Third Doctor to Earth was a mistake, and yet it coincided with a huge surge in the series' popularity. And like these earlier innovations, the controversial approach of *The Twin Dilemma* would have a knock-on effect on the stories that followed. The 1985 series exhibits an unparalleled lack of self-censorship, and tackles some fairly extreme topics.

*The Twin Dilemma* is often judged in terms of this first step into new territory. Regarded in isolation, however, as a self-contained story, it contains some interesting elements that are eclipsed by the overwhelming presence of the new Doctor.



**Left:**  
The weary  
Azmael.

The Gastropods are satisfyingly gross: massive alien slugs which leave trails like quick-setting concrete. Their leader, Mestor, has a nasty way of killing his opponents with little more than a look. They're cunning as well: these creatures plan to spread themselves throughout space using an audacious apocalyptic plan. Perhaps these outsized pests and their evil scheme were too reminiscent of the bug-like Tractators from *Frontios* [1984 – see Volume 38] earlier that year, but they were not without merit.

The story also introduced another Time Lord – the weary Azmael – who strikes a Doctor-like presence while the Doctor himself is in the midst of his post-regeneration crisis. Setting such an example, it's Azmael that helps the Doctor find his way back to something approaching normality. Even then, this extraordinary rebirth would linger on as the Sixth Doctor embarked upon his first full series. *The Twin Dilemma*, in its own unique way, introduced a loud, forthright, unpredictable Doctor... ■



## PART ONE

**P**rofessor Sylvest informs his twin sons, Romulus and Remus, that he will be leaving them for the evening.

In the TARDIS, the newly regenerated Doctor examines his face, which he considers to be the most extraordinary improvement. But when he enters the wardrobe room, he has a breakdown. [1]

An old man materialises in the twins' house and introduces himself as Professor Edgeworth. He places the twins in a trance and disappears with them. [2]

The Doctor compares his new outfit to Beau Brummell. Peri doesn't care for it and describes it in one, "Yuk!"

Edgeworth and the twins materialise in a space freighter piloted by two bird-like Jocondans, Noma and Drak.

The twins are led away while Edgeworth telepathically communes with Mestor [3], who instructs him to take the twins to the safe house on Titan 3.

The Doctor becomes aggressive and tries to throttle Peri until she shows him his reflection in the mirror. [4]

Professor Sylvest returns home to find his sons have gone. He informs Lieutenant Lang who reports the kidnap to Commander Fabian. She orders Lang to lead the pursuit squadron.

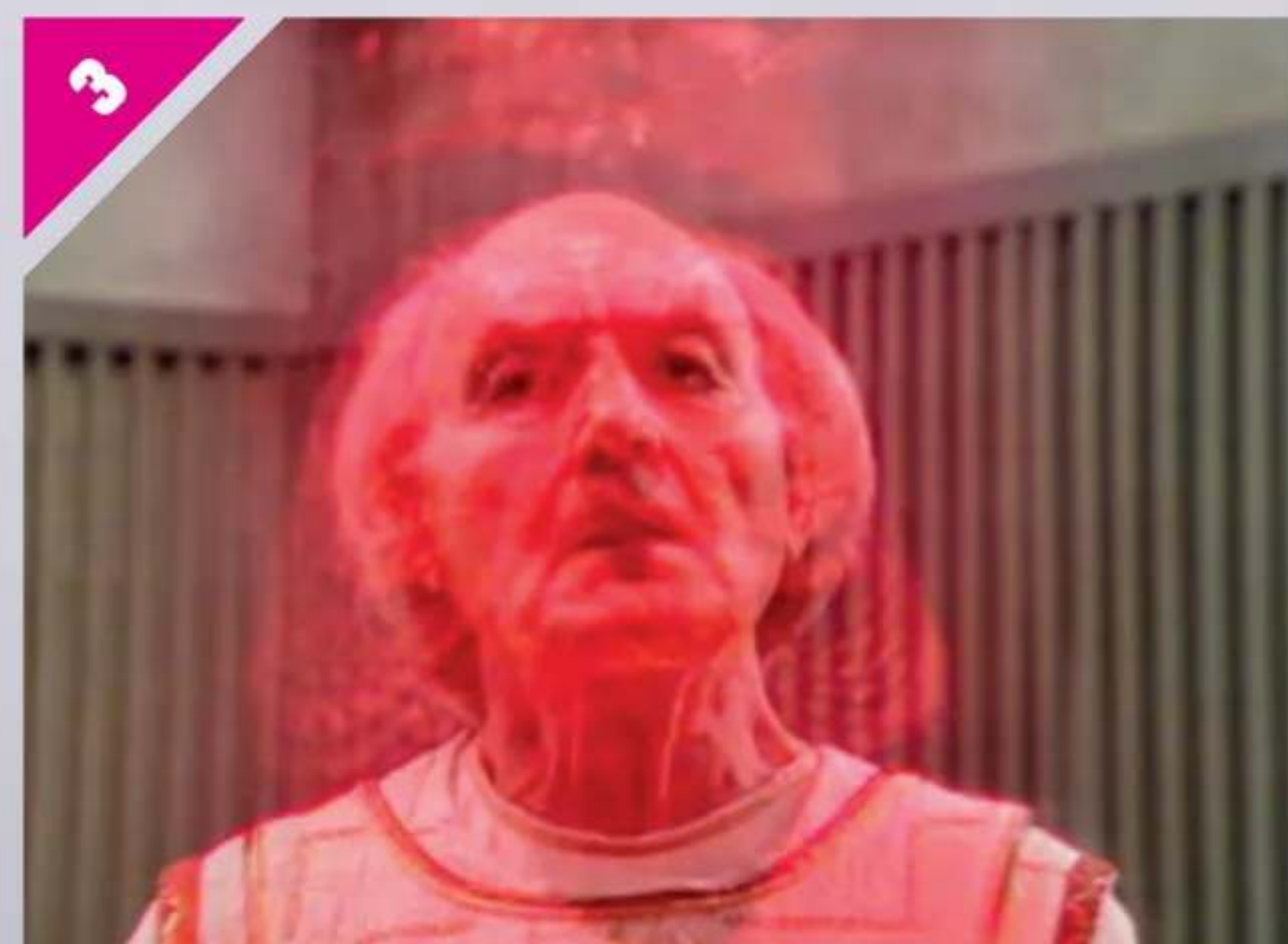
The Doctor decides he is a peril to the universe and must live as a hermit.

Remus manages to send out a distress signal. The signal is detected by Lang moments before the freighter uses its warp drive.

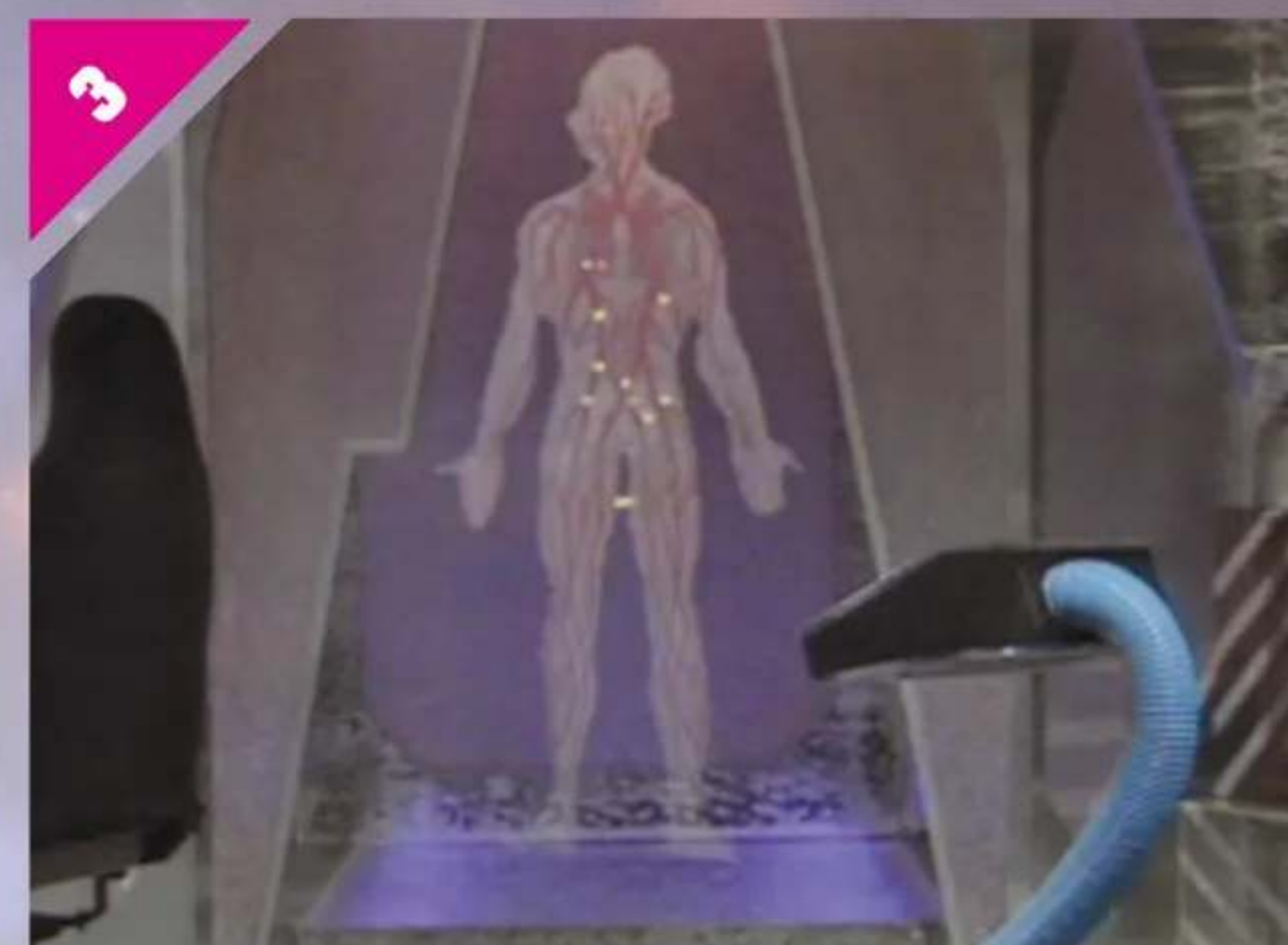
The Doctor and Peri emerge onto the "craggy knob" of Titan 3. [5]

Edgeworth, the Jacondans and the twins materialise inside a dome on Titan 3. Edgeworth is contacted by Mestor who has destroyed the pursuit ships.

The Doctor and Peri discover Lang lying unconscious in the wreckage of his spaceship. They carry him into the TARDIS where he wakes up – and pulls a gun on the Doctor! [6]







## PART TWO

**L**ang collapses and the Doctor takes the powerpack from the gun. Edgeworth sends Noma and Drak to check their ship while Romulus and Remus are forced to work on equations. A projection of Mestor warns them that if they do not obey he will remove their minds from their bodies. [1]

The Doctor uses a deep healing beam to treat Lang's injuries. He deduces that some children have been abducted by aliens and spots the dome on the scanner.

Edgeworth transmits the equations to Mestor. Remus warns Edgeworth that if the equations are transformed in terms of power there will be enough energy to generate a small sun.

The Doctor and Peri set off across the planet's surface and discover a service duct. Using the duct to approach the dome, they are caught by Noma and Drak. The Doctor begs for mercy. [2]

Mestor instructs Edgeworth to return to Jaconda at once. But first, Edgeworth uses a revitalising modulator. [3]

The Doctor and Peri are led in and the Doctor recognises Edgeworth as his old friend and mentor Azmael. He reminds Azmael about the night he had to push him into a fountain to sober him up. [4]

Lang wakes in the TARDIS. Selecting a new tunic from the wardrobe, he finds the powerpack for his gun. While Noma surreptitiously sets the dome to self-destruct, Azmael tells the Doctor that he must remain in the dome. He transmats back to the freighter with the twins and the Jocondans, leaving the transmat set to random. The freighter launches. [5]

Peri discovers the self-destruct mechanism. The Doctor quickly devises a means of escape, using the revitalising modulator to send Peri back in time.

Peri vanishes and reappears in the TARDIS – but the Doctor fails to arrive. She is horrified to see the dome explode on the scanner. [6]



## PART THREE

**T**he Doctor appears in the TARDIS, having briefly ended up in the wrong time zone. He tells Lang that if he hopes to see the twins again, his only chance is come with them to Jaconda.

On Jaconda, a porter is dragged into Mestor's throne room. The Chamberlain explains that he stole vegetables from the royal hatcheries. Mestor subjects the porter to death by embolism. [1]

The TARDIS lands on Jaconda's surface which has been devastated by giant Gastropods. [2] The Doctor suffers a bout of self-pity until Lang orders him to take them to the palace. The Doctor materialises the TARDIS in a passage beneath it.

The freighter lands on Jaconda and Azmael takes the twins to the palace laboratory. There, he shows them Mestor's incubator which is lined with Gastropod eggs. [3]

The Doctor examines some carvings which depict the time when Jaconda was ravaged by creatures that were half-humanoid, half-slug. They hide as two Gastropods lurch past [4], then Lang gets stuck in their slime trail.

Mestor visits Azmael's laboratory to inspect the twins. Azmael asks Mestor to stop monitoring his thoughts as it interferes with his concentration. Mestor agrees and leaves Azmael with the twins and Drak. Azmael explains Mestor's plan; they intend to bring two lesser planets into orbit around Jaconda to serve as its larders. To do this, they require the twins' mathematical genius.

The Doctor gets fed up waiting for Lang and goes ahead on his own. He enters the laboratory and accuses Azmael of being a murderer. [5] Drak restrains him and the Doctor apologises.

Lang frees himself from the slime but is knocked unconscious by a Jocondan. Peri is dragged away and brought before Mestor. [6]







## PART FOUR

**N**oma enters the laboratory and seizes the Doctor. He is taken to the throne room where he offers to help Mestor. [1] The Chamberlain thinks the Doctor is not to be trusted; Mestor punishes him.

The Doctor and Peri are taken to the laboratory, where the Doctor realises that Mestor's plan will cause the two lesser planets to crash into Jaconda's sun.

With Mestor's help, the Chamberlain gains entry to the TARDIS. [2]

The Doctor investigates the hatchery and discovers that the eggs have been designed to withstand the temperatures of an exploding sun. Mestor intends to make the sun explode in order to colonise the universe! The Doctor tells the twins to destroy their calculations, then notices that Drak is dead; [3] Mestor has been using him to monitor them. The Doctor collects two flasks and goes with Azmael

to the throne room, while Peri, Lang and the twins head back to the TARDIS.

The Doctor confronts Mestor. "I'm not having your sluggish eggs spread all over the universe, causing havoc!" He throws one of the flasks but Mestor is protected by a force field. [4]

Peri, Lang and the twins are ambushed by Noma and two Jocondans. In a brief gun battle, Lang is wounded but kills the Jocondans and takes Noma captive.

Mestor wants to take over the Doctor's mind. To demonstrate, he takes over Azmael's mind. The Doctor destroys Mestor's body, then Azmael wills his own death, exorcising Mestor and dying in the Doctor's arms. [5]

Lang apprehends the Chamberlain. Later, he tells the Doctor he wants to stay on Jaconda.

In the TARDIS, the Doctor sets the co-ordinates to take the twins back to Earth. Peri accuses the Doctor of rudeness. He replies with a smile, "I am the Doctor, whether you like it or not!" [6]



# Pre-production

Several sources had suggested that Colin Baker should replace Peter Davison as the star of *Doctor Who*. Baker had appeared in the series as Commander Maxil in *Arc of Infinity* [1983 – see Volume 36], which had been made over May and June 1982. During recording, he had expressed an interest in playing the lead role, although he suspected that accepting the part of Maxil would diminish his chances of ever playing the Doctor, believing that the production team was unlikely to cast the part with an actor who had already appeared in the series. After her wedding reception on Sunday 22 August 1982, Lynn Richards, an assistant floor manager on *Arc of Infinity*, had told series producer John Nathan-Turner that Baker might make a suitable Doctor; at this time, Richards was unaware that Davison was considering leaving the show.

(For his part, Nathan-Turner remembered that Baker had kept everyone at the wedding entertained with his quick wit and had mentioned this to his partner, Gary Downie, on their way home.) Ron Jones, *Arc of Infinity*'s director, also claimed to have put forward the actor's name. Realising that Baker was a very different actor to Davison, Nathan-Turner believed that Baker might provide the contrast he was looking for; he also recalled a party at the home of Nyssa actress Sarah Sutton where he had found Baker very amusing. Late in 1982, Nathan-Turner took the opportunity to renew his acquaintance with Baker, who was in Brighton touring in a play with Gerald Flood (then involved in *The King's Demons* [1983 – see Volume 37]); they met at Nathan-Turner's flat to lunch and talk over their previous work.

Early the following summer, Nathan-Turner telephoned Baker while the actor was appearing in the play *Suddenly at Home* in Richmond, inviting him to his

## Below:

Peri is more concerned about the Doctor than she is about the Jocondons.





office for a chat; Baker did not know the purpose of the meeting, assuming it was a request to open a summer fête, or similar. Baker visited the BBC on Friday 10 June 1983 – when Nathan-Turner revealed that Davison was leaving *Doctor Who*, and asked if Baker would be interested in taking over from him.

Baker had been a fan of the series since the 1960s; indeed, he had nearly applied for the title role when Tom Baker had left the show in 1980. The actor rapidly indicated his interest, and the producer dispatched him with a set of videotapes featuring four of the programme's previous stars (*The Space Museum* [1965 – see Volume 5], *The War Games* [1969 – see Volume 14], *Carnival of Monsters* [1973 – see Volume 19] and *Pyramids of Mars* [1975 – see Volume 24]) to watch prior to another meeting the following week.

## Alien qualities

**W**hen Baker returned, it was clear that both he and Nathan-Turner were happy that he should take over. Baker was not only keen for the character to be a distillation of himself, but also to emphasise the Doctor's alien qualities and unexpected behaviour patterns via mood swings and skewed values; such a juxtaposition with his human looks would make the character slightly unapproachable. Nathan-Turner liked these ideas, and was keen to push them further.

An initial notion was for the Doctor to be something akin to Mr Darcy in Jane Austen's *Pride and Prejudice* – a dark, unsympathetic character who could nevertheless be trusted. The idea arose that the Doctor should make bad jokes and spout quotations from both English literature and fictitious alien cultures.



Baker wanted to use rich English words in his dialogue which viewers would then want to go and look up the meaning of.

On Wednesday 22 June, Nathan-Turner took Baker to have a chat with David Reid, then-Head of BBC Drama. Throughout, Reid was watching television coverage of the Prudential World Cup Cricket semi-finals, and most of the 20-minute conversation focused on cricket. Baker eagerly accepted an offer of a contract with a four-year option, the BBC being keen to retain his Doctor for a longer period than Davison's. It was agreed that his casting would be kept secret – even from his agent, since Nathan-Turner had dealt directly with the actor – prior to a formal announcement. However, Davison himself soon realised when on Tuesday 28 June he went into the Bush Hotel in Shepherd's Bush and came across his producer having the meeting with Baker in which he formally offered Baker the role.

### Above:

"I'm with him!"  
– Colin Baker  
with John  
Nathan-Turner  
on location.

### Connections: One in the eye...

► The Doctor refers to the Eye of Orion, a peaceful world that, in his Fifth incarnation, he had visited with his companions Tegan and Turlough in *The Five Doctors* [1983 – see Volume 37].





**Right:**

Pat Godfrey's design sketch for the Sixth Doctor's costume.

From the outset, script editor Eric Saward had misgivings about Baker's casting as the Doctor; as a further example of Baker's work, Nathan-Turner gave Saward a tape to view of *City at the Edge of the World*, a 1980 episode of *Blake's 7* in which Baker had appeared as a villain. Nevertheless, Saward liked Baker and worked with the actor and Nathan-Turner to develop the Doctor's new persona. Nathan-Turner and Saward wanted to make the new Doctor grouchy, unpleasant and, particularly, far more 'alien'. He was to have the deductive powers of Sherlock Holmes, making huge, logical leaps to draw conclusions. Wanting a contrast to the relatively quiet Davison, the team decided that Baker's Doctor should be a 'big' character with a loud costume.

## Colourful costume

Colin Baker had suggested that his costume should be a severe, suave suit of black velvet; producer John Nathan-Turner resisted this strongly, believing that such a costume would be too similar to the outfit worn by the Master. Nathan-Turner wanted the character's dress to return to the feel of the earlier

### Connections: Old friends

When Azmael fails to recognise the Doctor, the Doctor explains that he has regenerated twice since they last met, when Azmael "drank like 20 giants and I had to push you in the fountain to sober you up". This would mean that

it was the Fourth Doctor that last met Azmael.



Doctor's costumes, retaining a Victorian silhouette but with a bizarre clown or fairground feel to it, suggesting something garish like spotted trousers and furnishing costume designer Pat Godfrey with the description 'totally tasteless'. Godfrey's main restriction was that the outfit should have no blue elements (which would cause problems in colour separation overlay sequences) and that the 'question mark' motif should

DR.WHO



be retained on the shirt collar... an aspect which Baker disliked as it did not make sense to him. Godfrey made five or six attempts at coming up with something that was tasteless enough to satisfy Nathan-Turner, in the end only succeeding when she submitted a design that she believed was so outlandish that it would be rejected. The frock-coat was made in pure Melton wool with dyed sections, while the trousers were pillow ticking dyed yellow; the costume was assembled by tailor Arthur Davey. Later, Nathan-Turner came to believe that the overly garish costume had been a big mistake. Baker's main contribution to the outfit was the badge, which was inspired by Rudyard Kipling's tale *The Cat that Walked by Himself* (from the *Just So Stories*), which includes the line 'He walked by himself, and all places were alike to him'. Baker replaced 'places' with 'times' to make a motto for his Doctor. The hand-painted badge, made by Suzie Trevor, was purchased from a



specialist jewellery store on Earlham Street in London. Nathan-Turner also told Baker not to have his hair cut so that the new Doctor would again look different from his previous incarnation.

Saward wanted the new Doctor's first adventure to involve a bizarre situation which would allow the opportunity to investigate both the Doctor's behaviour and his reaction to his regeneration. Baker felt that, by way of contrast to his predecessor's bouts of weakness throughout his début, *Castrovalva* [1982 – see Volume 34], his Sixth Doctor should have mood swings with uncontrolled outbursts. These would require a skilled writer to achieve, and Nathan-Turner suggested that Saward should approach Anthony Steven. The colourful Steven was a long-standing drama writer with whom Nathan-Turner had worked on *All Creatures Great and Small* and Saward was deeply impressed with his extensive CV.

Following preliminary discussions, Steven submitted a storyline entitled *A Stitch in Time* to Eric Saward, asking if he could let him know if it was usable or

not. Unlike his script editor, Nathan-Turner was keen for Baker to début in a simplistic story featuring a major villain. With this accepted, the commission to write the first episode, now under the story title of *A Switch in Time*, came on Tuesday 2 August with a delivery date of Wednesday 17 August, although Steven actually delivered two days early on Monday 15 August. The final three episodes were formally solicited on Wednesday 24 August, under the title *The Twin Dilemma*, with a delivery deadline of Friday 26 August.

During the first week of August, Baker was visiting Blackpool, where he went to the BBC Enterprises *Doctor Who* Exhibition and became rather concerned to hear that actor Brian Blessed had apparently got 'his' part; the rumour derived from the *Daily Express* of Monday 1 August. Press speculation as to the next Doctor's identity continued with items in both the *Express* and the *Daily Star* on Wednesday 17.

### Connections: A choice of apparel

▶ Visible in the TARDIS wardrobe are many garments taken from the BBC costume store; these include several outfits from *Blake's 7* (including one worn by regular character Dayna), along with *Doctor Who* outfits including items worn by Tegan and Romana, Vogan uniforms (from *Revenge of the Cybermen* [1975 – see Volume 23]) and costumes worn by Patrick Troughton and Jon Pertwee in *The Five Doctors* [1983 – see Volume 37].



### Left and inset:

Colin Baker and Nicola Bryant pose for press photographers at the announcement of Baker's casting.







**Above:**  
"This is my  
TARDIS now!"

On Friday 19, Nathan-Turner heard that Baker's casting was about to be leaked by the press and so he hurriedly arranged for a photocall at Television Centre that day featuring both the new Doctor and Nicola Bryant, the actress recently cast as new companion, Peri. Baker also appeared on BBC Radio 4's *PM* programme; news of the new Doctor made the lunchtime BBC television bulletin, which included press launch coverage and a clip from *Arc of Infinity* in which Baker's Maxil shoots Davison's Doctor. Most national newspapers covered the appointment on Saturday 20. On Monday 22, Baker appeared on BBC's *Breakfast Time* chatting to Frank Bough and having his future told by astrologer Russell Grant. On Saturday 27 August, he was a guest on BBC Radio 2's *Jimmy Young Show* in which the possible return of robot companion K9 was discussed. On Sunday 28, he was interviewed for Derby local radio. He was also a guest on *Tony Blackburn's Sunday Show* on Radio 1 on Sunday 4 September, where K9's potential return was discussed again.

At an early stage, in August 1983, Nathan-Turner had decided that he wanted the meticulous Peter Moffatt to

direct the new Doctor's début; Nathan-Turner had brought Moffatt to the show in 1980 for *State of Decay* [1980 – see Volume 33], since then the director had overseen three more serials, including that year's 20th Anniversary Special, *The Five Doctors* [1983 – see Volume 37]. The set designer was Valerie Warrender, who had previously worked on *The Androids of Tara* [1978 – see Volume 29] and *The Creature from the Pit* [1979 – see Volume 31]. Costume design was by newcomer Pat Godfrey; after working at a theatrical hire company, Godfrey had joined the BBC as a dresser. Make-up was handled by Denise Baron, who had been an assistant on *The Ribos Operation* [1978 – see Volume 28]. Visual effects designer Stuart Brisdon had worked on *Mawdryn Undead* [1983 – see Volume 36] and was soon to inherit work on *The Caves of Androzani* [1984 – see Volume 39].

## Romulus and Remus

**O**n Friday 30 September, Baker was formally contracted for his first five episodes of *Doctor Who* which would be made over December 1983 and January 1984.

Although Steven delivered the script for Parts Two and Three on the required deadline of Friday 26 August, he had yet to complete Part Four as he had encountered problems with the story. Saward was concerned that Peri's character did not work well with the Sixth Doctor; he felt that she ended up whining at him the whole time. This was partly developed because Nathan-Turner believed that traditionally the Doctor got on badly with his companions after a regeneration. Saward wrote to Steven on Thursday 13 October, asking for rewrites on the first two episodes, with the new Part One to be delivered within six days. A revised Part



One was delivered on time, and Saward asked for a new Part Two by Friday 28 October, proposing that he and Steven meet on Tuesday 1 November to discuss the final two episodes which would have to be completed, without fail, by Monday 14 November. A rough draft of *The Twin Dilemma* was available to be sent to Peter Moffatt on Wednesday 9 November.

Since Steven had little feel for the new Doctor's character, the Doctor's dialogue had been written very 'flat' to be modified later on by the script editor. On Wednesday 23 November 1983, Saward sent his revised scripts for the first two episodes to Steven, indicating that there had been numerous changes in Part One.

In Saward's revised rehearsal scripts, Romulus and Remus played a game at screens below which were 'what would appear to be organ manuals' in Part One. After Sylvest departs, the scene continued. The twins suddenly seem excited, with Romulus flipping a coin (referred to as a Janus) and asking Remus to call, "Gates or beginning?" Remus accuses his brother of

cheating and they fight for the coin. Remus flips this time and wins, declaring, "You're counterpoint. I'll be theme." The boys seat themselves at the manuals, flex their fingers like pianists and lean forward, 'the tips of their fingers pressed lightly to their foreheads. We sense their perfect empathy... an almost perfect telepathic communication between them. They are no longer concert pianists, but composers... Romulus strikes keyboard... He proceeds some way without hesitation. Then he leans back. Remus moves at once into counterpoint.' The boys are exhausted at the end of the game, and as Remus strikes the final notes, 'the letters QED come up on his screen.' When Edgeworth used his revitalising modulator ('a tall translucent cylinder') in Part Two, 'the figure of Edgeworth dissolves into a mass of spinning molecules.' In Part

### Connections: Fashion setter

► The Doctor refers to Beau Brummel (1778-1840), an iconic figure in Regency England and arbiter of men's fashion. He favoured understated, but perfectly fitted garments and is credited with introducing the modern men's suit, worn with a necktie. His style of dress was known as 'dandyism'.



### Below:

Did anyone warn the twins not to talk to strangers?





## Connections: What's a Peri?

► The Doctor quotes Irish poet Thomas Moore (1779-1852) when he proclaims to Peri: "One morn, a peri at the gate of Eden stood

disconsolate," a line from the poem, *Lalla Rookh* (1817).



Three, 'Edgeworth's manner changes. He becomes brisk, like an old fashioned school teacher.' His ship, the XV 773, was described as 'a shabby space freighter' but 'its appearance is deceptive'.

The character of Azmael, another Time Lord, arose from a suggestion made by Ian Levine, a long-time fan who was advising the

production office in an unofficial capacity at this time. Levine suggested that the new Doctor could meet up with his elderly mentor, as mentioned in serials such as *The Time Monster* [1972 - see Volume 18] and *State of Decay* (possibly the character of K'Anpo seen in *Planet of the Spiders* [1974 - see Volume 21]).

On seeing Steven's scripts, Moffatt was immediately concerned by the climax. The Mestor character (at this point called 'Aslan' or 'Azlan') did not appear prominently, and the end of the serial was set out in space. Aware of his budget, Moffatt felt that the script was impractical.

### Below:

Noma takes his orders from Mestor.



Saward talked to Steven about rewrites, but Steven had become very ill and was unable to make the required modifications.

With work on the scripts behind schedule, Saward set about heavily rewriting the final two instalments. On Monday 5 December, Saward wrote to Steven and informed him that he had rewritten a great deal of Part Four, completely restructuring the climax. Saward's work to modify the scripts would extend well into the rehearsal period for the serial.

## A new Doctor

**T**he film recce for the serial took place on Saturday 5 November, and Wednesday 7 and Monday 12 December 1983. It was planned that rehearsals would start on Wednesday 28 December 1983. The production schedule was revised again on Tuesday 3 January, with a note that Colin Baker and Nicola Bryant would not be available on certain dates. However, there were added complications when production on the serial had to be postponed. Industrial action had caused the loss of the first studio session for Davison's swansong, *The Caves of Androzani*, in early December. The original plan had been that rehearsals for *The Twin Dilemma* would begin on Wednesday 28 December for studio recordings between Tuesday 10 and Thursday 12 January, and from Tuesday 24 to Thursday 26 January; this would, unusually, be followed up by location filming on Monday 30 and Tuesday 31 January (although this seems to have been shifted back from New Year 1984). Now *The Caves of Androzani*'s director, Graeme Harper, would need to use the first of the planned studio sessions for *The Twin Dilemma* to complete his serial. Moffatt





would then be able to start work on what would have been the second block, and was forced to schedule his filming between the two studio sessions. Recording would now conclude in mid-February, following Nathan-Turner's request to his superiors for additional studio time to complete the serial. This in turn meant that Bryant had to cancel a holiday which she had booked from late January. Meanwhile, Baker attended his first costume-fitting as the Doctor on Wednesday 30 November.

One benefit of pushing back the production dates of the serial was that it gave Saward more time to revise the scripts. In Saward's revised rehearsal scripts, the serial opened in the TARDIS and continued directly on from *The Caves of Androzani*, with the Doctor 'in the split remnants of the previous Doctor's costume. Bursting out at the seams. He is nevertheless in euphoric mood. Longing for admiration. He spins round – almost a pirouette – flexing his new muscles.' A few moments later, the script notes that his 'euphoria [is] turning to severity'. In the wardrobe scene, the Doctor's mood swings

were outlined: 'His euphoria gives way to a dark terror. He shrinks into a corner trying to bury himself behind a rail of clothes – a Faustus upon whom the powers of darkness are closing in.' This refers to the climax of *Doctor Faustus* (1588), by Christopher Marlowe (1564-93).

Recovering, the Doctor 'sees the coat he will choose and smiles broadly. As yet, we do not realise how tasteless it will be.' The Doctor's new costume was described in the script as 'totally tasteless, each colour clashing with the one alongside it'. When the Doctor realises the danger he poses, 'He staggers back... right hand pressed to his twin hearts – a cross between a bad Hamlet and a figure from Victorian melodrama'. The Doctor's dialogue also saw great use of alliteration and quotation.

The setting for the main narrative was given as 2300 AD. The twins were named Romulus and Remus after the mythical brothers said to have founded Rome, and were '14-year-old twin children'... 'dark, extremely good-looking, almost sexually so'. The script further notes that 'Romulus and Remus have a confidence beyond their years which springs from a natural genius, and which frequently reveals itself in arrogance of manner. Nevertheless, at certain moments their responses will be just the same as those of other children their age.' Professor Sylvest (named in some production documentation as 'Professor Higgins', is 'at first sight a serene, handsome, scholarly man of 45. The serenity is misleading. He is ineffectual when dealing with his offspring.' The twins' game of

## Pre-production

### Left:

It's time for a change of outfit for the new Doctor.

### Connections: Brave heart

▶ The Doctor momentarily believes Peri to be his previous companion, Tegan, saying to her, "Brave heart, Tegan," as he did on several occasions in his previous incarnation. This reference is underscored by composer Malcolm Clarke, who references Tegan's theme from *Resurrection of the Daleks* [1984 – see Volume 39] for which Clarke also composed the music.





## THE TWIN DILEMMA

STORY 136

### Right:

The Doctor and the Chamberlain are not impressed by Mestor's mad scheme.

'equations' was originally to be played as if composing a symphony of numbers.

Azmael's name derived from Azael or Azazel, one of the fallen angels; the script referred to him by his alias of Edgeworth, describing him in Part One as 'tall, ageless, handsome in a Machiavellian way. Yet there is a latent benevolence. We will call him Professor Edgeworth. He is, in fact, Azmael, a Time Lord and deposed Master of the planet Jaconda. Formerly a benign ruler, he is now controlled by Mestor, a monster of evil genius who has usurped his powers.' Here, Edgeworth takes control of the twins' minds by placing a black spot in the palms of their hands.

### Slug man

**I**n the script, Mestor is described as 'half-slug, half-man... [he] slowly stands up and lets out a quiet, but evil laugh'. His voice is 'smooth, deep, dangerous, rotten – a voice at once subtle and full of menace.' Mestor's form of torture is embolism, and in Part Three a luckless Jocondan pleads to the Gastropod

to avoid this fate: 'But it's going to be bubbles in the blood stream just the same' indicates the stage direction as the prisoner is 'bathed in a greenish light' and Mestor emits a 'supersonic note'; the prisoner goes through the motions of 'a diver suffering the extremities of the bends'. The murals which the Doctor's party find in the Jocondan corridors 'remind us irresistibly of Minoan wall-painting. But Gastropods instead of bulls.' In the script for Part Four, when Peri is brought before Mestor, the



Gastropod finds her pleasing because of its 'human ancestry'; the implication of the remark 'makes [Peri] shrink with horror'.

General Fabian – apparently named after the BBC 1950s film series *Fabian of Scotland Yard* – was originally male with 'Adam' as his first name: 'He is the archetypal senior police officer of any century. He is in a bad temper from being woken up.' The character of Elena was just 'Female Technician', and Fabian's rank changed to Commander in the camera scripts.

Titan 3 was described briefly: 'We can't see much because of the prevailing gloom... a place of frightful desolation... a wind-blown foggy vapour adding to the obscurity.' The spelling of 'Joconda' was largely consistent in the scripts. In Part Three, the TARDIS was to land among the 'blackened trunks and branches of dead trees' in what was 'formerly a forest grove' beneath a 'bland sun and a bald sky... the dark soil is baked and cracked, and criss-crossed with strange silvery tracks about

### Connections: American verse-maker

▶ The Doctor quotes poet Henry Wadsworth Longfellow (1807-82) from his poem *Excelsior* (1841) when he recites to Peri: "The shades of night were falling fast, as through an Alpine village passed, a youth, who bore 'mid snow and

ice, a banner with a strange device. Excelsior!"







a metre wide... total silence... a prevailing eeriness intensified by the strong light'. (As regards the spelling of Jaconda/Joconda, the closing credits of the programme refer to the race as 'Jocondans', while the world is named 'Jaconda' in BBC publicity material; these spellings are adopted in this text.)

The two Jocondans on the XV773 were Drak ('small, alert and lively') and Noma ('tall, saturnine and sinister... a sort of Gestapo officer sent to keep an eye on Edgeworth'). The Jocondan Chamberlain was originally female, described as 'the sort who would - in her own interest - desert to a victorious enemy. She is obsequious and anxious for her new master's good opinion.'

In the Titan 3 safe house, Mestor appears on a giant screen to Edgeworth and the others. On Jaconda, Edgeworth's laboratory was described in detail; it included an 'astronomical model which represents a solar system... Joconda's [sic]

solar system is a very simple one. There are only three other planets orbiting its sun - one nearer the sun than Jaconda, and two others further away' and also 'Demonstration models of the huge "dishes" which will exert a gravitational pull capable of pulling the three other planets out of their own orbits, and into the same orbit as Jaconda. This will give them the same climates, and an outlet for the uncontrollable growth of the gastropod population. Everything... is in readiness, except the means which will trigger the gravitational pull. The genius of the twins is needed to provide the "trigger"'. Again, script detail was inconsistent; later, the three planets are reduced to two when Azmael outlines the twins' task by using an animated diagram.

### A rather special Time Lord

There were numerous rewrites to Part Four. Originally, when Mestor sends Noma to apprehend the intruders near the incubation chamber, Mestor reconsiders Azmael's earlier comments about needing fellow conspirators to plot treason. In the next laboratory scene, dialogue where the Doctor says that if Mestor has killed Peri "I shall destroy his kind" was removed. The same scene also lost its conclusion at an early stage. Originally, the twins agreed to help Azmael now that the Doctor - "my oldest friend" - has been taken away; Azmael comments, "Better Jaconda is destroyed than that we slowly starve to death."

Dialogue was heavily reduced in the scene where the Doctor is brought before Mestor; originally, the Doctor declares himself to be "a rather special Time Lord", although Mestor finds him "sadly lacking in charisma". The Doctor talks of how he visited Azmael in his laboratory before, and



## Connections: Be discreet

► The Doctor misquotes Shakespeare's *Henry IV, Part 1* (1597; Act 5, Scene 4) when he tells Peri, "Discretion is always the better part of valour." The actual line is 'the better part of valour is discretion'.



how he and Peri now wish to leave Jaconda. Back in the laboratory, Azmael later tells the Doctor that Mestor can travel in time because "he has my TARDIS". Some of the dialogue from the twins about their calculations was removed, as was the Doctor's remarking to Peri that Mestor will have departed the scene before Jaconda's sun explodes. There was also

to be a short scene showing Noma pacing angrily outside the laboratory, with two of the guards sniggering nearby causing Noma to lose his temper. A similar scene in which Mestor orders Noma and the guards to clear the corridor was also dropped before recording.

When examining the eggs, Azmael debates with the Doctor that the Gastropods are no ordinary slugs: "How many slugs have you met that walk around on legs, can read minds?" There was to be 'an evil slurping sound from within the egg'. When confronting Mestor, there was more Doctor dialogue about Hugo seeking revenge, to which Mestor retorts that the Time Lord is 'preoccupied with [his] own

pettiness'. Azmael grovels on the Doctor's behalf to Mestor, saying how he has seen Mestor take over people's minds before. When the Doctor flings the first flask of acid at Mestor, it is destroyed in 'a blue impenetrable barrier of energy'. Azmael's dying words were different: "My only regret was leaving Gallifrey when it needed me most... to become a renegade is to give up one's roots... I did, preferring the paradise that was Jaconda... but I did try my best for this planet... It certainly gave me a good life... many great moments." As Edgeworth dies, the Doctor sees a 'black, amorphous shape attempting to free itself of the prostrate body of the Time Lord'.

## Wisdom?

A major speech from the Doctor was removed from the final episode. This was to occur prior to his entry to the hatchery: Azmael questions the Doctor's wisdom in giving the twins' calculations to the computer, whereupon the Doctor says "Wise...? Wisdom? I am a renegade Time Lord who travels the universe in a rickety TARDIS with a motley selection of alien companions. Is that wisdom? Of course it isn't. What do I know about wisdom? I should have stayed on Gallifrey, in the warm, in my workshop. I could have been Lord President by now... what am I saying: I am Lord President! I must go home! Too long have I resisted my responsibilities. Too long have I been out in the cold. I - I - I must reform. Become one of the team - " Peri snaps the Doctor out of his self-pity so that they can enter the egg room, with the Doctor pondering, "Essence is the speed... or is it speed is the essence?"

Part Four's conclusion was slightly restructured. When Hugo starts ordering Peri about in the passages near the TARDIS, the American retorts: "You

**Below:**  
Peri, Edgeworth, Hugo and the Doctor hatch a plan.







**Above:**  
A crash landing  
for Hugo.

sound just like my stepfather. And he was a man I rarely listened to.” Hugo enters the TARDIS with Peri and decides to check the rest of the vessel, and Peri says: “That would take you half a lifetime. The rooms are endless.” Meanwhile, the Doctor walks along a palace corridor to find guards staggering about, clutching their heads. Two Gastropods enter the corridor, and one of the disorientated guards opens fire on the creatures. “You’ll certainly be alright,” observes the Doctor. The confrontation between the Chamberlain and Hugo was originally set inside the TARDIS, but this was shifted into the passages.

The final TARDIS scene was rewritten prior to recording. Originally, the Doctor explains to Peri that he didn’t say goodbye to Hugo because he likes Jaconda and intends to return one day to see him. Peri accuses him of being pedantic and asks him if he was upset by Azmael’s death, fearing that he is going to have another fit. The Doctor says that he has stabilised and reminds the girl, “I am not only from another culture, but another planet. I am an alien. Therefore I am bound to have different values and customs” – adding that his former self indulged in a “repressed behaviour pattern. I was on

the verge of becoming neurotic.” The final sequences were then generally as seen in the broadcast version.

On Monday 19 March, Steven wrote a letter to the production office saying that working on his *Doctor Who* scripts had been challenging and enjoyable; he praised Saward for his ‘innovative and excellent’ editing work.

On Tuesday 10 January – the day that *The Twin Dilemma* should have entered studio – Colin Baker appeared in costume at a photocall for the first time. John Nathan-Turner organised the photo opportunity featuring the TARDIS prop in the rain-swept Hammersmith Park (behind Television Centre), and then conducted a press conference for Baker – who had wielded a multi-coloured umbrella throughout the photocall, due to the weather – in a basement function room. Baker described his new Doctor as being a distinctly less accessible crusader in space. To inspire further press coverage, Nathan-Turner also indicated that the familiar police box shape of the TARDIS was set to change in forthcoming serials. This, in particular, caught the journalists’ attention; *The Star*, *Daily Mirror*, *The Sun* and the *Daily Mail* all covered the photocall on Wednesday 11.





**Above:**  
Planet  
spinning.

On joining the show, the new star found that he quickly established a good rapport with Nathan-Turner, Saward and production secretary, Sarah Lee. Baker recorded his regeneration scene – with Moffatt present in Harper’s studio – on the evening of Thursday 12 January. Rehearsals for *The Twin Dilemma* then began at the BBC’s Acton facilities on Saturday 14 January and would run through to Monday 23 January. Bryant was very nervous about switching co-stars and, since she was new to the series, felt that it was not her place to welcome Baker; this resulted in Baker initially thinking her stand-offish. As requested by Nathan-Turner, she was also maintaining the pretence that she was American-born, even with her new lead man. Furthermore, Peter Davison had

wound her up about Baker with unspecified comments about his successor’s character and behaviour...

Baker thought long about his approach to performing the Doctor; he was reluctant to steal from his predecessors and indicated that he would like to play each scene in a different manner and spout as many quotes as possible.

### Connections: Title in full

- When the Doctor asks of Peri, “And kindly refrain from addressing me as Doc”, he is using the exact same words as his own first incarnation from *The Five Doctors* [1983 – see Volume 37]



The delayed start to his tenure as the Sixth Doctor came at a time of great personal tragedy for Baker; in October, his wife had given birth to a son, Jack, who in mid-November, had become a cot death victim. At the time, Baker had been in Gothenburg, Sweden, directing a production of *The Mousetrap*. Baker determined to raise funds for the Foundation for the Study of Infant Deaths, and would go on to become chairman of the charity.

### Twin thing

**T**o Baker’s delight, the main guest star for his début serial was Maurice Denham, a veteran actor, then in his 70s, who had been working on the stage since 1934. His film work included *Night of the Demon*, *Sink the Bismarck* and *Nicholas and Alexandra*, while he found fame on radio with comedies *ITMA* and *Much-Binding-In-The-Marsh*; his television appearances included *The Lotus Eaters*, *Fall of Eagles* and *The Old Men at the Zoo*. Playing the villainous Mestor was Edwin Richfield, who had appeared as Captain Hart in *The Sea Devils* [1972 – see Volume 18]; Moffatt cast him for his strong voice, since he would be encased within a huge costume. When Richfield was approached on Thursday 17 November, the role he was offered was still called ‘Aslan’. A character list dated 10 November also referred to Aslan, as well as a character called Zell. As Lieutenant Hugo Lang, Moffatt cast Kevin McNally; McNally had appeared in *I, Claudius* and *Poldark* and – having watched the first episode of *Doctor Who* at the age of seven – was delighted to work on the series. Barry Stanton, playing Noma, had been in the sitcom *Now and Then* and would later feature in *Mann’s Best Friend*. Peter Clay was originally to play Professor Sylvest, but the part eventually went to



Dennis Chinnery who had appeared as Albert C Richardson in *The Chase* [1965 – see Volume 5] and as Gharman in *Genesis of the Daleks* [1975 – see Volume 23]; McNally was thrilled to work with Chinnery who had appeared in some of his favourite episodes of *Hancock's Half Hour*. Helen Blatch, playing Fabian, was a voice artiste who had worked on *The Deadly Assassin* [1976 – see Volume 26]. Stuntman Gareth Milne was to have been a Jocondan Guard, but ultimately did not participate in the production.

The main casting problem was the Sylvest twins. Going through the casting directory, *Spotlight*, Moffatt had found several twins, including a pair of girls whom he thought suitable. However, Nathan-Turner was keen that the twins should be boys, narrowing Moffatt's choices to Andrew and Paul Conrad, recommended by their agent at the eleventh hour. The twins' father was Les Conrad who had been an extra on *Doctor Who* since 1964 including the previous serial, *The Caves of Androzani*. He also played the uncredited role of a Jocondan Guard in this story, as well as acting as his children's chaperone. Moffatt was unhappy with their casting, feeling that the boys were inexperienced, betrayed little expression and had flat voices, one with a lisp. Paul had to adopt the stage name of 'Gavin' for his appearance, since an actor called Paul Conrad was already registered with actors' union, Equity. The boys, however, were very diligent, and Denham was particularly patient with them.

Moffatt encouraged Baker to play the new Doctor in whatever manner he felt was instinctively right. Baker and McNally got on very well during rehearsals which resulted in a lot of teasing for Bryant. While rehearsing the scene in the second episode when the Doctor hid behind Peri,

Baker – hoping to get Bryant to warm to him with a bit of fun – decided to bite her on the bottom (“Entirely inappropriate,” Baker later noted on the DVD commentary). McNally had not been present for this, but when he arrived at rehearsals for the next episode, Baker recounted the event and bet him £5 that he couldn't do the same thing. During the sequence where Hugo was stuck in the Gastropod trail, McNally tried to bite Bryant's rear... only to receive a punch in return.

Following these incidents in the testosterone-fuelled rehearsals, Bryant felt that she needed to call a truce and invited Baker for lunch to get to know her new colleague better. This put Baker at ease, as he had been concerned that his co-star had seemed apprehensive. Subsequently, Baker and Bryant quickly bonded and became close friends. ■

### Connections: In harness

▶ When the Doctor tells Azmael, “Better we die in harness, battling against the odds, than die in fear, finding menace in our own shadows,” he is referencing Shakespeare's *Macbeth* (1606; Act 5, Scene 3) in which Macbeth says: “At least we'll die with harness on our back.” The Second Doctor had accused the Third Doctor of finding “menace in your own shadow” in *The Five Doctors* [1983 – see Volume 37].



**Below:**  
Azmael  
struggles to tell  
the twins apart.





# THE TWIN DILEMMA

STORY 136



'DESIGNER RICHARD  
GREGORY HAD  
RESEARCHED SLUGS  
FOR THE LOOK OF THE  
GASTROPOD  
CREATURES.'



# Production

**P**roduction on *The Twin Dilemma* got underway in TC8 on Tuesday 24 January 1984 with an evening recording session running between 7.30 and 10pm.

Peter Moffatt opted to record as much of the serial in narrative order as possible. Because of this, the first evening saw the taping of the Part One scenes set in the TARDIS, Edgeworth's spacecraft and the safe house on Titan 3, plus early TARDIS scenes for Part Two. Baker and Bryant retained their costumes from the end of *The Caves of Androzani* for the start of Part

One, changing into new outfits during recording; Peri's costume for *The Twin Dilemma* was originally to be a blue-striped trouser suit, which Nathan-Turner vetoed on the grounds that it was not revealing enough.

The bird-like Jocondans evolved during production; the designers did little research and hoped to keep costs down, thus an idea to give them wings was dropped. Baron cast the heads, which incorporated a plastic nose and horns; the wigs used specially supplied feathers which were sewn in, causing continuity problems regarding placement of the feathers glued



## Connections: Contact

► The concept of two or more Time Lords establishing a "mind-link" to overcome the mental powers of an opponent had first been introduced in *The Three Doctors* [1972/3 – see Volume 19] and was again used in *The Five Doctors* [1983 – see Volume 37].



to the actors' faces. The aliens were given metallic-looking skin using blue-grey make-up; their costumes also reflected this look, comprising metallic lining fabrics mounted on calico.

The set for Edgeworth's spaceship included a Colour Separation Overlay (CSO) screen on which images of Lang's ship could later be added. Cross-fades and a purple lighting effect were used for the teleport scenes.

The safe house set made use of many stock control panels, including several previously seen in *Four to Doomsday* [1982 – see Volume 34] and *Warriors of the Deep* [1984 – see Volume 38]. For those scenes in which Edgeworth communicates with Mestor, a red glow appeared over Denham and a close-up of Mestor's face was superimposed.

Mestor's costume was constructed by freelance designer Richard Gregory; he had researched slugs for the look of the

**Below:**  
The twins  
admire the  
make-up.



Gastropod creatures. Four Gastropods were made; the detailed Mestor, two basic outfits worn by extras in just one scene in Part Three, and a final one for Mestor's death scene. The costumes comprised three layers of material mounted on a calico base, with the top level being a shiny-looking fabric, called organza, over which was placed a fibreglass carapace with textured latex. To ensure that Richfield's costume was as comfortable as possible, Gregory's UNIT 22 had taken a cast of the upper body of the actor.

## Space Hopper

**T**he following day, Wednesday 25 January, an afternoon recording took place between 2.30 and 5.15pm in addition to the evening session. This covered the Part Two scenes in the safe house, the TARDIS console room and the ducting. Edgeworth's 'revitalising modulator' was a lit recess into which Denham stepped and, via a post-production effect, 'vanished' into an outline of lights. Other effects shots included Peri's disappearing from the safe house in a blaze of white light, and her subsequent materialisation in the TARDIS.

Recording during the afternoon and evening of Thursday 26 required neither Baker nor Bryant, as it focused on the scenes for Part One in the twins' playroom and the ops room, plus the scenes on Edgeworth's spacecraft bridge for Parts Two and Three. The playroom featured CSO screens onto which the computer-generated game of 'equations' could later be added. Similarly, 'computer data' on the XV 773 Space Hopper was fed to a screen in the ops room set.

Rehearsals recommenced at Acton on Saturday 28 January and continued





**Left:**  
Watch  
the birdy!

until Monday 13 February; the cast was now joined by Seymour Green, formerly Hargreaves in *The Seeds of Doom* [1976 – see Volume 25]. By the time the stars returned, a bond was developing between Baker and Bryant. Ad-libs – such as Hugo and the Doctor correcting Peri’s American pronunciation of “lieutenant” in Part Three, plus the “foul pest” comments in Part Four – were worked out in rehearsals. The script for Part Three was rewritten to expand dialogue concerning Azmael’s trust in Drak. At the end of the same episode, the Doctor’s speech regarding imminent doomsday was substantially reduced. Originally, the Doctor was to have said: “Your sun is a dying sun. It will warm Jaconda for another 50 million years if you leave well alone. But do this awful thing... my friend, your sun’s no longer stable. It is going to explode.”

During this rehearsal period, Nathan-Turner, Baker and Bryant flew out to appear at an American convention, Omnicon V, staged in Fort Lauderdale from Friday 3 to Sunday 5 February; this was Baker’s first appearance before a fan audience and saw both him and Bryant in costume. On their return, Moffatt fitted in two days’ location filming of Parts One and

Two scenes set on the surface of Titan 3. Shooting on 16mm film began on Tuesday 7 February at the Springwell Quarry of CJ Wren & Sons at Springwell Lane, Rickmansworth in Hertfordshire; this had earlier featured in *The Three Doctors* [1972/3 – see Volume 19] and *Earthshock* [1982 – see Volume 35]. The cover of the film schedule had a regal crest topped by a Dalek, and the ersatz Latin motto ‘Col Inba Kerist Hen Ewdoc Tor’. The only cast members required were Baker, Bryant and McNally. Shooting on the first cold, windy day began at 8.30am but wrapped half an hour early as the light began to fade at 4.30pm.

The next day, Wednesday 8, was sunnier; filming took place at the Gerrards Cross Sand and Gravel Pits at Wapseys Wood, Gerrards Cross in Hertfordshire, the venue for Part Three’s Jaconda scenes previously seen in both *The Tomb of the Cybermen* [1967 – see Volume 10] and *The Dominators* [1968 – see Volume 12]. Moffatt had wanted a burned forest area to show the devastation

### Connections: Who cares?

▶ After telling Peri to follow in his footsteps on Titan 3, the Doctor tells her, “Après nous, le deluge!” which translates as ‘after us, the deluge’ a line attributed to Madame de Pompadour (1721-64) meaning, ‘I don’t care what happens after I’m gone, I don’t care even if the whole world is destroyed.’





## Connections: Follow along

▶ Although not in the broadcast programme, in the rehearsal script the Doctor quotes from the Christmas carol, *Good King Wenceslas*, saying to Peri to follow in his footsteps: "Tread thou in them boldly."



### Below:

Mestor feels deflated.

on the grove, but instead some burned tree stumps were placed – along with a Gastropod 'slime trail' – in the sandy quarry. Shooting wrapped at 4pm, an hour earlier than planned.

In addition to this live action filming, a small amount of model shooting was conducted. Most of this involved the XV 773 Space Hopper Mark Three freighter, but shots of the Titan 3 safe

house and its destruction, plus the Gastropod egg galleries, were also required.

Studio recording began again in TC3 on the evening of Tuesday

14 February; this day included all the scenes with the Gastropod extras and, as with the first block, was shot largely in narrative order. After picking up the Part One Mestor's throne room scene, recording of Part Three continued with sequences set in the passages, throne room and Edgeworth's lab. Richfield asked to have the head of his Mestor costume removed frequently to alleviate his claustrophobia.

Wednesday's taping spanned the afternoon (2.30 to 6pm) and the evening. Firstly, work on the Part Three scenes in Edgeworth's lab, corridor and throne room was completed. Recording then continued into Part Four, with all the scenes in Edgeworth's lab and some sequences in the passages near the TARDIS. A CSO





‘observation panel’ allowed the model film of the egg gallery to be inserted later on. The handguns used by Lang and Noma fired small flash charges, so additional video effects were not needed; a mattress was placed out of shot so McNally could fling himself to the floor during the gun battle in the passages.

## Grins, giggles and guffaws

**R**ecording on the 1984 series ended on Thursday 16 with afternoon and evening work in TC3; a photocall for Baker, Bryant, the guest cast and the Jocondans was also held on this day. Scenes were recorded in Mestor’s throne room plus various passages and corridors, as were all the TARDIS console room scenes for Parts Three and Four. “I’d kept the final TARDIS scenes over from the first studio session as a matter of superstition really,” recalled Moffatt in the fanzine *Fan Aid*. “The last line is, ‘I am the Doctor whether you like it or not,’ but after that first studio session Colin might not have been – the scenery might have fallen on him or something... towards the end both he and Nicola got terribly giggly and I wanted grins not guffaws, so they had to be cut down in editing before they started laughing.” For Mestor’s destruction, the fourth Gastropod costume was rigged to emit foam as it disintegrated; Richfield



**Left:**  
The Doctor  
says goodbye  
to Azmael.

had also pre-recorded some of his Mestor dialogue which Denham mimed to during the possession sequence. Azmael was seen to crumble to dust through a roll-back-and-mix effect. Kevin McNally recalled that this final day over-ran; it was the same evening that he wanted to watch the sixth episode of *Diana*, a BBC1 serial in which he had appeared. It was also McNally who held the wrap party for the serial.

On Friday 17 February, Nathan-Turner featured on Radio 4’s *Feedback*, speaking to Simon Bates about the idea of the TARDIS changing shape. The following weekend, Nathan-Turner attended the Inter-Face III event, staged at the Bloomsbury Court Hotel in London, alongside guests that included Jon Pertwee and former producer Barry Letts; he spoke to the fans, and was very critical of certain aspects of fandom which he felt were damaging the show while also assuring them that the TARDIS would *not* be changing from its police box form. ■

### PRODUCTION

**Tue 24 Jan 84** Television Centre: Studio 8 (TARDIS: Console Room/Corridor/Wardrobe; Edgeworth Spacecraft Bridge; Bunker; Safe House Titan 3)

**Wed 25 Jan 84** Television Centre: Studio 8 (Safe House Titan 3; TARDIS Console Room; Ducting; Safe House: Main Area/Rest Area/Self Destruct Chamber)

**Thu 26 Jan 84** Television Centre: Studio 8 (Twins’ Playroom; Ops Room; Edgeworth Spacecraft Bridge)

**Tue 7 Feb 84** Springwell Quarry, Rickmansworth, Herts (Titan 3)

**Wed 8 Feb 84** Gerrards Cross Gravel Pits, Wapseys Wood, Bucks (Jaconda)

**Tue 14 Feb 84** Television Centre: Studio 3 (Mestor’s Throne Room; Passageway;

Edgeworth’s Lab and Incubator)

**Wed 15 Feb 84** Television Centre: Studio 3 (Edgeworth’s Lab and Incubator; Corridor; Mestor’s Throne Room; Passage; Passage near TARDIS)

**Thu 16 Feb 84** Television Centre: Studio 3 (Mestor’s Throne Room; Passage near TARDIS; Corridor; Corridor near Throne Room; TARDIS Console Room)





# Post-production

**Above:**

The new Doctor makes a bright and bold début.

**T**he *Twin Dilemma*'s gallery effects were added in TC1 on Monday 20 February. The 'equations' game played by the twins was devised by Dave Chapman on a BBC computer. Few effects were needed: several CSO images, plus the green 'embolism' ray used by Mestor, the red glow of Lang's gun, the blue force field protecting Mestor and the black spiral leaving Azmael's dying body.

All the episodes were long, with Parts Two and Four still over-running after

editing. Two short scenes were cut from Part One. After Edgeworth receives directions from Mestor, there was to be a short scene in the throne room where Mestor says: "Remember Edgeworth... I shall be inside your mind... wherever you are." There was also a sequence where Fabian learns that she has lost five pursuit ships, and reluctantly decides to inform the Ministry.

Part Two lost the middle of one scene when it was split in two and used to frame a short scene showing Lang in the TARDIS.



Set in the safe house, it had Edgeworth ordering Noma to seal the duct entrance, with Drak announcing that the radiation level of the transmat control had dropped. Edgeworth then informs the Doctor and Peri that they will have warmth, light and comfort. A short scene showing Azmael's party materialising aboard the XV 773 was also removed; this had Edgeworth saying he wants to check on the power banks, and ordering Drak to guard the boys. Another cut came as the Doctor gave a cry of "Eureka!" while working out the combination of the doors on the blackboard. There was also a trim to the end of the scene in which Edgeworth's ship takes off, with Azmael saying that the twins do not need locking up this time. Brief scenes showing Hugo in the TARDIS were also trimmed.

## Playing with the universe

**T**he end of one Part Three scene was cut. The Doctor was leading the way to the palace when Peri voiced the hope that they won't get lost, to which the Doctor cheerfully replied, "Oh, there's every possibility of that." Another scene to have its conclusion removed was a laboratory sequence between Edgeworth and the twins; here, the boys berated the old man, saying that his attempts to "play with the universe as though it were a toy" would end in "death and disaster".

Numerous cuts were made to Part Four, largely affecting scenes featuring the Chamberlain. The end of the opening scene was cut, removing Mestor's telling Noma that he senses two invaders beside the incubation chamber. The start of the scene in which the twins get their memories back was likewise trimmed; in this, the boys forced Azmael to remove their rings. The start of the scene in which Mestor

told the Chamberlain to find the TARDIS was removed. Mestor, lost in thought, said, "That was predictable, Doctor." "May we share the joke, Master?" asks the Chamberlain. "No!" replies Mestor. "How right you are," grovelled his lackey. "What business is it of mine to enquire what amuses the great Lord Mestor?"

An entire short sequence in which the Chamberlain and his two guards were moving through the passages of the palace to find the TARDIS was cut; the Chamberlain complained about always getting the dirty jobs. One of the guards sniggered. "It's alright for you. I'm a royal chamberlain, not an errand boy," said the Chamberlain. Mestor's voice echoed inside the Chamberlain's head: "You are what I command you to be!" at which the Chamberlain hurriedly explained that he was only joking. A brief scene in the throne room had Mestor dismissing the guards, saying that he wishes to meet the Time Lords alone.

Another short scene later in the episode had the Doctor and Azmael strolling towards the palace, with Azmael telling the Doctor not to underestimate Mestor – although only a slug, he has the power to reach across the universe and destroy Hugo's squadron. They arrived



**Left:**  
Azmael's  
feathered  
friend.





**Above:**  
Peri's in  
a pickle.

at the throne room and met the guards, whereupon the Doctor said: "You know, since my regeneration I feel much more confident. It surprises me I hung on to my former self for so long. I was too agreeable, too self-effacing. And far too tolerant." Azmael eyes the Doctor suspiciously. In the original script for this scene, cut prior to recording, the Doctor also tells Azmael that he had been on Jaconda for too long and was out of touch, and also an outburst that he was a Time Lord and sick of grovelling. At the editing stage, Moffatt trimmed Mestor's death to a minimum, finding it unnecessary and overlong. The disintegration of Edgeworth was also removed.

A great deal of the Chamberlain's pleading with Lang was cut to a minimum. Originally, the lackey offered money to escape Jaconda: "Six million. And you're taking the clothing from my mother's back." Hugo declined, saying he wouldn't want to deprive her. The official then offered seven million. "And leave your father naked too? Come now!" teased Hugo. The twins

**Below:**  
A more  
colourful  
opening title  
sequence.



offered to learn how to fly the TARDIS for the Chamberlain, but asked for 10 million, which he acceded to at the end of the scene.

## Rainbow filter

**T**he composer for the serial was Malcolm Clarke of the BBC Radiophonic Workshop, who had scored *The Sea Devils* in 1972, working regularly on the series since *Earthshock*. Assigned in November 1983, Clarke composed around 51 minutes of music for the serial, although his style was not to Moffatt's liking.

*The Twin Dilemma* used a new 35mm film title sequence, designed by Sid Sutton who worked with rostrum cameraman Terry Handley; as with the title sequence for Peter Davison's stories, this was based on the Tom Baker titles created in 1980. In addition to using new images – a photograph of Colin Baker's face, plus a slightly modified version of the neon logo – the titles were re-shot through a prism to give a rainbow filter effect which emphasised the Doctor's more colourful character; Nathan-Turner also suggested that two shots of the Doctor should be mixed to make him appear to smile, while another idea of having the Doctor wink was abandoned. Peter Howell's arrangement of the theme music was also slightly amended to match the new visuals; this was undertaken by Howell himself in February. ■



# Publicity

- ▶ Before his first episode, Colin Baker appeared on BBC1's *Pebble Mill at One* on Wednesday 29 February 1984 where he and his wife Marion discussed the tragedy of cot death.
- ▶ The major publicity effort for Baker's début began on Thursday 15 March (the day Part Three of *The Caves of Androzani* was broadcast) with a photocall for Baker and Bryant. That afternoon, Baker appeared in costume on *Blue Peter* and was interviewed by presenter Janet Ellis (who, he noted, had appeared in *The Horns of Nimon* [1979/80 – see Volume 31]); four extracts from Part One of *The Twin Dilemma* were shown. The same day, *Radio Times* carried a one-page colour feature entitled *A Dream Comes True for Doctor Who*; a small photograph of Baker accompanied the listing for Part One.
- ▶ *It's just what the doctor ordered* declared the *Daily Star* on Friday 16 as it ran one of the earlier publicity shots of Baker and Bryant along with comments from Nathan-Turner about rumours that the TARDIS would

no longer be a police box. *The Times* also ran a photo of the two stars to promote Baker's appearance that night in *The Caves of Androzani*.

- ▶ On Saturday 17, Baker and Bryant appeared in costume on *Saturday Superstore*, where they answered viewers' telephone questions and chatted with Anthony Ainley's Master; the same day there were comments about the new Doctor in the *Daily Express*, plus observations about the Master's apparent demise in Part Four of *Planet of Fire* [1984 – see Volume 39]. *Blue Peter's* coverage of the series continued on Monday 19 with a competition to win a Gastropod egg. On Tuesday 20, Baker and Davison appeared together on BBC1's *Harty* with a group of costumed fans in the audience. The day of *The Twin Dilemma's* début, Thursday 22, Baker and Bryant appeared – initially in costume – on *Breakfast Time* to chat to Frank Bough and Selina Scott. The *Daily Express* also ran a photo of Bryant and McNally with comments about the new Doctor from the former.

**Above:** Janet Ellis in conversation with Colin Baker on *Blue Peter*.



# Broadcast

**Right:**  
The Doctor  
tries on a  
new coat.

- ▶ *The Twin Dilemma* ran against the likes of *Knight Rider* and *Carry On Laughing* in London on Thursdays and *The Zodiac Game* on Fridays; other ITV regions showed *Emmerdale Farm* on Thursdays and *The Fall Guy* on Fridays. Viewing figures were steady, at around seven million; the same was true of the audience appreciation index.
- ▶ ‘I don’t like the new *Dr Who*. Not yet, anyway,’ wrote Judith Simons of the *Daily Express* on Friday 23 March as she described the new Doctor’s costume as a ‘multi-patterned masterpiece of mixed-up tailoring’ and declared that the script was ‘very literate’. The *Daily Star* was impressed with the new serial while the verdict in the *Sunday Express* was that his dialogue would bring success.
- ▶ Young viewers commented on the serial on the BBC1 children’s magazine programme *Take Two* on Wednesday 23 May, with several noting that Peri “whines a lot” although others enjoyed the character. However, some of the feedback given to John Nathan-Turner by the



children and presenter Josephine Buchan was rather unfavourable.

- ▶ The serial was sold abroad to various countries, including Australia; North America (where it was also syndicated as a one-hour-32-minute TV Movie); Canada; United Arab Emirates; New Zealand; and Germany (as *Zweimal Einstein*).
- ▶ *The Twin Dilemma* was also broadcast on UK Gold in episodic and compilation form from September 1994.

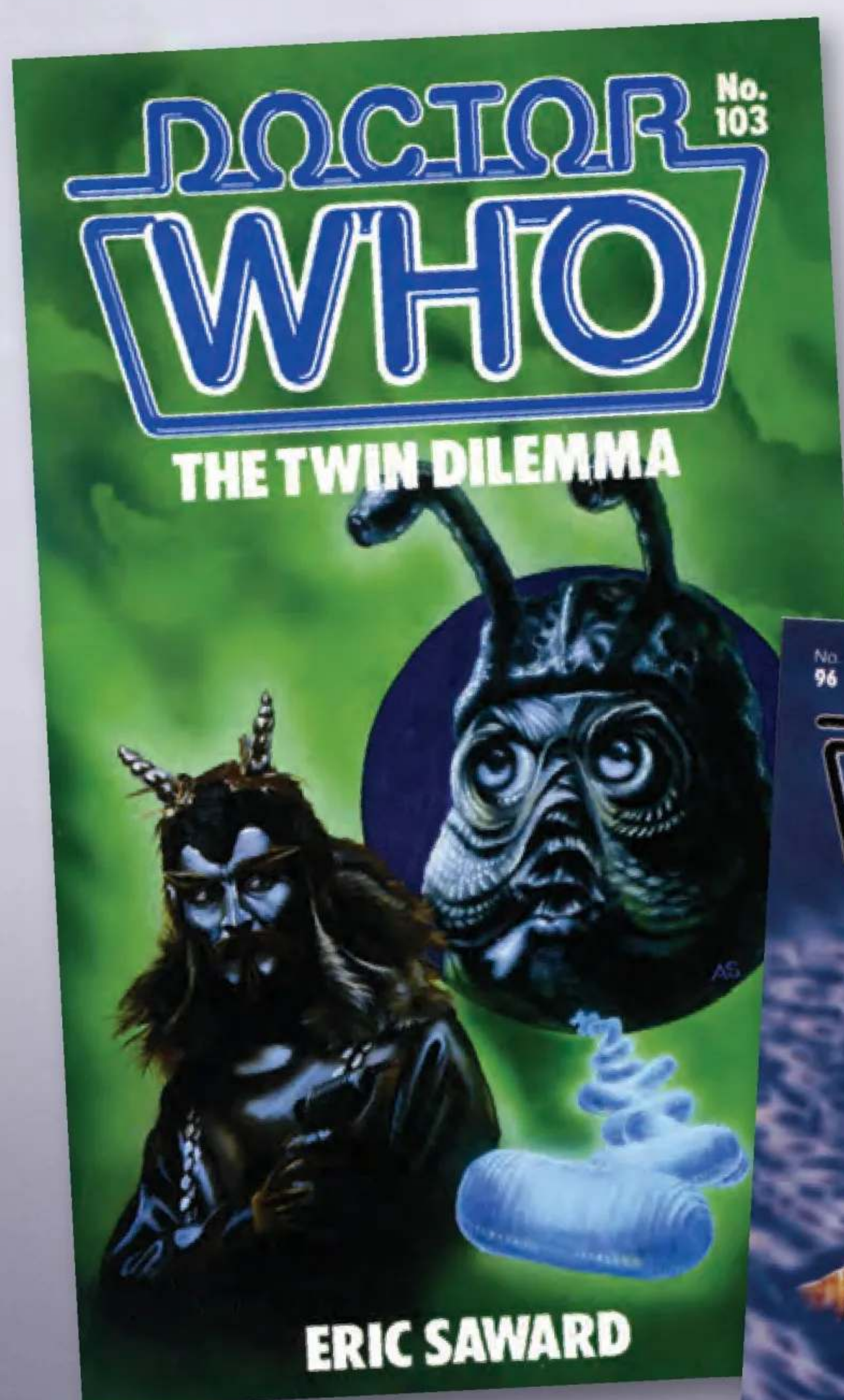
## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Part One	Thursday 22 March 1984	6.40pm - 7.05pm	BBC1	24'42"	7.6M (66th)	61
Part Two	Friday 23 March 1984	6.40pm - 7.05pm	BBC1	25'09"	7.4M (71st)	66
Part Three	Thursday 29 March 1984	6.40pm - 7.05pm	BBC1	24'27"	7.0M (59th)	59
Part Four	Friday 30 March 1984	6.40pm - 7.05pm	BBC1	25'04"	6.3M (67th)	67



# Merchandise

**T**he *Twin Dilemma* was novelised by Eric Saward who re-worked the scripts substantially, injecting far more humour into the narrative. Andrew Skilleter was commissioned to produce the cover artwork for the book, but when his first attempt, featuring the Doctor's face, was offered to Colin Baker's agent for approval, the agent contacted WH Allen to discuss a fee for the right to use his client's likeness. The publishers did not respond, and hastily commissioned Skilleter to paint a second cover, not featuring Baker. The book was published in hardback in September 1985, with a Target paperback (Book No 103) in March 1986. The book



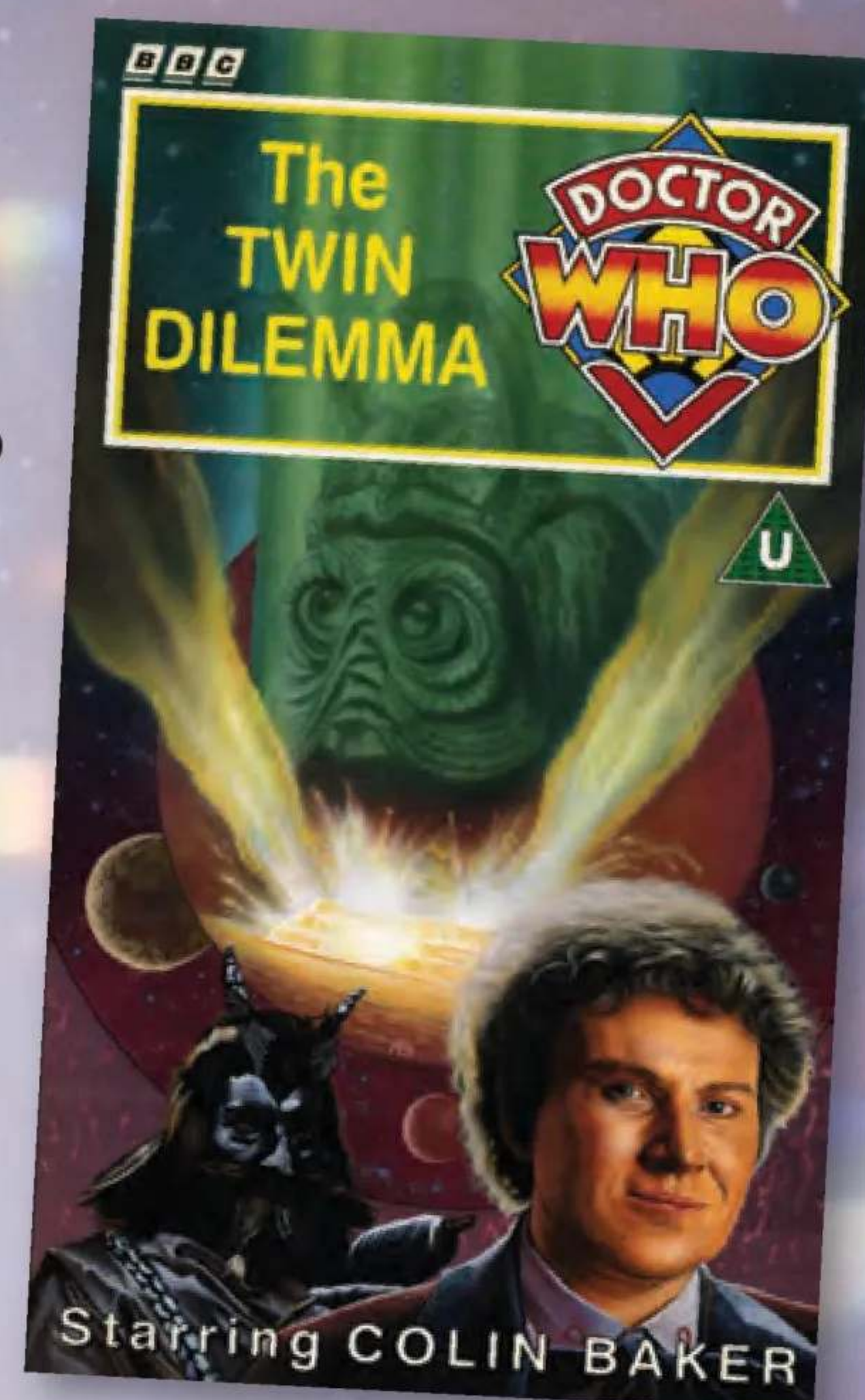
was reissued in January 1993 with a new cover by Alister Pearson. AudioGO released an audiobook of *The Twin Dilemma* in January 2012, which was read by Colin Baker.

*The Twin Dilemma* was released on VHS, exclusively for Woolworths in May 1992. The story was released on DVD from BBC Worldwide in September 2009. It contained the following special features and extras:

- ▶ **Commentary** with actors Colin Baker, Nicola Bryant and Kevin McNally
- ▶ **The Star Man** - an interview with title sequence designer Sid Sutton
- ▶ **Look 100 Years Younger** - Colin Baker and comedian Amy Lamé discuss the Doctor's costumes over the years
- ▶ **Stripped for Action** - The Sixth Doctor - a look at the Sixth Doctor's comic strip adventures from the pages of *Doctor Who Magazine*.
- ▶ **Breakfast Time** - Colin Baker and Nicola

Bryant interviewed by Frank Bough and Selina Scott on the BBC's breakfast TV show

- ▶ **Blue Peter** - Colin Baker interviewed by Janet Ellis on the long-running children's magazine show
- ▶ **Continuity** - BBC1 continuity announcements from the story's original transmission



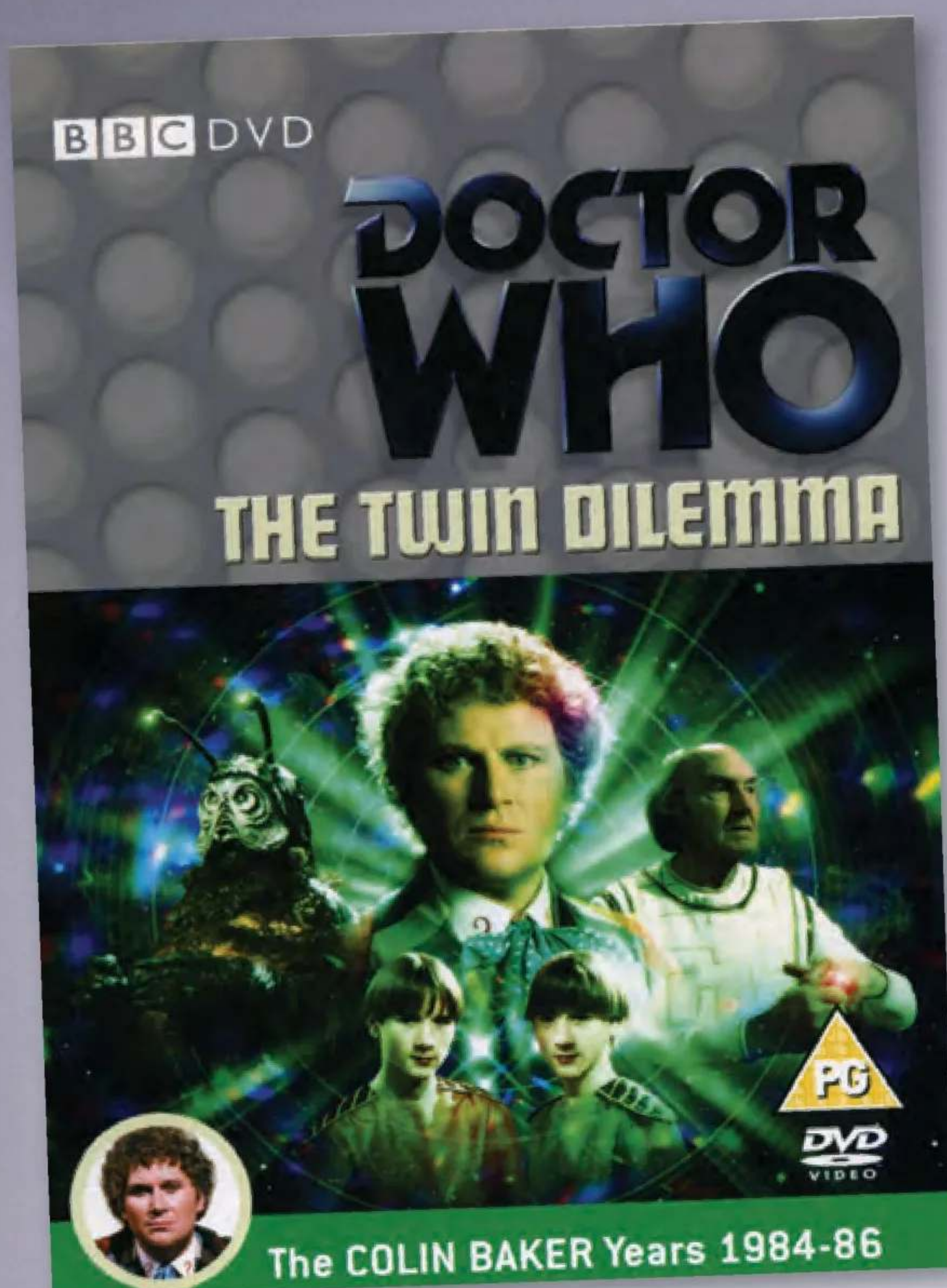
**Above:** Andrew Skilleter's cover for the video release.

**Left:** Skilleter's final cover for the novelisation, and the unused initial version featuring Colin Baker.



**Right:**

DVD cover for the story, and some of the special features.



- ▶ **Photo Gallery** - selection of photographs taken during the making of the story
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Subtitle Production Notes** - compiled by Jim Smith
- ▶ **Coming Soon** - trailer for the DVD release of *The Keys of Marinus* [1964 - see Volume 2]

**Below:**

BBC postcards of the Doctor and Peri.



The story was also released on DVD by GE Fabbri as #127 of its *DVD Files* in November 2013.

In 1984 publicity postcards of Colin



Amy Lamé  
Comedian, Style Icon and Knitter



Baker and Nicola Bryant in their costumes from *The Twin Dilemma* were made available. A4 prints of Andrew Skilleter's unused cover for the Target novelisation were available in 2011.

In 1985, Suzie Trevor marketed the cat badge worn by Baker in the serial at the London Jewellery Store and via the *Doctor Who* Appreciation Society.

Music from *The Twin Dilemma* was included on Silva Screen's four-CD *The 50th Anniversary Collection* (December 2013) and the 11-CD *Doctor Who: The 50th Anniversary Collection* (September/November 2014).

A range of Harlequin Metal Miniatures from *The Twin Dilemma* was produced including: the Sixth Doctor and Peri (1997), Mestor, Romulus and Noma (1998), Remus (1999) and Drak (2000). ■



# Cast and credits

## CAST

<b>Colin Baker</b> .....	The Doctor
with	
<b>Nicola Bryant</b> .....	Peri
<b>Maurice Denham</b> .....	Edgeworth
<b>Kevin McNally</b> .....	Hugo Lang <sup>1</sup>
<b>Edwin Richfield</b> .....	Mestor
<b>Dennis Chinnery</b> .....	Sylvest [1]
<b>Barry Stanton</b> .....	Noma
<b>Oliver Smith</b> .....	Drak
<b>Helen Blatch</b> .....	Fabian [1]
<b>Dione Inman</b> .....	Eléna [1]
<b>Gavin Conrad</b> .....	Romulus
<b>Andrew Conrad</b> .....	Remus
<b>Seymour Green</b> .....	Chamberlain [3-4]
<b>Roger Nott</b> .....	Prisoner [3]
<b>John Wilson</b> .....	Jocondan Guard [3]

<sup>1</sup> Billed in *Radio Times* as Hugo

## UNCREDITED

<b>Sarah Best, John Clamp, Keith Norrish</b> .....	Technicians in Ops Room
<b>Les Conrad, Robert Smyth, Mike Mungarvan, Graham Cole, Mark Bessenger, David Ransley</b> .....	Jocondan Guards
<b>Robert Sands, Chris Wortman, Jackie Elsdon</b> .....	Peasants
<b>Colin Baker</b> .....	Jocondan Voice
<b>Steve Wickham, Ridgewell Hawkes</b> .....	Gastropods



## CREDITS

Written by Anthony Steven
Title Music Composed by Ron Grainer
Incidental Music: Malcolm Clarke
Special Sound: Dick Mills, BBC Radiophonic Workshop
Production Manager: Michael A Treen
Production Associate: June Collins
Production Assistant: Christine Fawcett
Assistant Floor Managers: Stephen Jeffery-Poulter [3-4] <sup>2</sup> Beth Millward
Film Cameramen: John Baker [1-3], John Walker [1-3]
Film Sound: Malcolm Campbell [1-3]
Film Editor: Iain McKendrick [1-3]
Visual Effects Designer: Stuart Brisdon
Video Effects: Dave Chapman
Vision Mixer: Dinah Long
Technical Co-ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Lighting Director: Don Babbage
Studio Sound: Scott Talbott
Costume Designer: Pat Godfrey
Make-Up Designer: Denise Baron
Script Editor: Eric Seward
Title Sequence: Sid Sutton, Terry Handley
Designer: Valerie Warrender
Producer: John Nathan-Turner
Director: Peter Moffatt
BBC © 1984

<sup>2</sup> Worked on second studio recording block only

**Below:**  
Tenants of  
the TARDIS.



# Profile

**Above:**  
Denham as  
Azmael in *The  
Twin Dilemma*.

## MAURICE DENHAM

Edgeworth/Azmael

**B**orn William Maurice Denham on 23 December 1909 in Beckenham, Kent, the son of a dentist, he first acted while at Tonbridge School. He became a lift engineer but joined Beckenham Amateur Dramatic Society before going professional in 1934 with Hull Rep (where he met his wife Elizabeth). He made his London début in *Rain Before Seven* at the Arts Theatre in 1936.

Denham's BBC TV début in Chekhov's *On the High Road* on 28 February 1938 was followed a fortnight later by a radio drama documentary on the history of flight, *Voyage to the Sun*. Joining the BBC Variety Radio Repertory Company, from 1939 he starred

in comedies *At the Billet-Doux* and *It's That Man Again*. The latter made him a star as a 'man of a thousand voices'. His best-known role was charwoman Lola Tickle. *ITMA* helped boost wartime morale but Denham was conscripted in spring 1940 and served in the Buffs, then the Royal Artillery, fighting in the Normandy D-Day landings.

Post-war radio included *Heigh-Ho!* (1946) and in 1947 he joined hit RAF sitcom *Much-Binding-in-the-Marsh*. When the show briefly left the BBC in 1950, returning in 1953/4, Denham featured in comedy *Over to You* (1951/2). He appeared in *Calling Miss Courtneidge* (1955) and *Ray's a Laugh* (1956/7), and regularly fronted request show *Housewives' Choice* from 1951.

Such turns came alongside plays by Molière, Pinter and Becket and experimental work *Ubu Roi* (1960). He also starred alongside Roger Delgado in Victor Pemberton's sci-fi serial *The Slide* (1966).

Placed under a movie contract by Rank, Denham took roles in a dozen films each year from 1947-9, including *Oliver Twist*, and *Here Come the Huggetts* (both 1948).



His premature baldness gave him gravitas and led to supporting parts as authority figures including army officers, doctors and clergymen as well as old-before-his-time fatherly roles. Though never reaching top billing, he became a versatile film character actor. Denham summed up the character actor's dilemma: "People are seeing me on the films as a spiv, a clergyman, a country yokel or an RAF officer," he said. "They hear me on the radio as half-a-dozen characters. There's a danger that they might forget about *me!*"

He worked in all genres, from war pictures – *The Purple Plain* (1954), *Sink the Bismarck!* (1960), *HMS Defiant* (1962), *The Heroes of Telemark* (1965) – to comedies – *Doctor at Sea* (1955), *Our Man in Havana* (1957), *Two-Way Stretch* (1960) and *After The Fox* (1966). Thrillers took in *Paranoiac* (1963), *The Nanny* (1965) and *Day of the Jackal* (1973). Horror and fantasy features included *Night of the Demon* (1957), *The Night Caller* (1965), *Torture Garden* (1967) and *Countess Dracula* (1971). Highpoints included *The Uncle* (1964), *Negatives* (1968), *A Touch of Love* (1969), *Sunday Bloody Sunday* (1971) and *84 Charing Cross Road* (1987), but he was not seen at all in perhaps his most notable effort, providing every animal voice in animation *Animal Farm* (1954).

Stage work, meanwhile, peaked with the 1961/2 season at the Old Vic with title roles in *Macbeth* and *King John*.

He worked widely in television, including 1960s single play strands *Armchair Theatre*, *BBC Sunday-Night Play* and *ITV Television Playhouse*. Denham's finest TV work came in groundbreaking dysfunctional family drama *Talking to a Stranger* (1966), playing father to Judi Dench. Further TV included *Maigret* (1960), *Out of This World* (1962), *Sherlock Holmes* (1965), *The Third Man* (1965), *Danger Man* (1966), *Dr Finlay's Casebook*

(1966), *The Troubleshooters* (1969) and the title role in *Julius Caesar* (1969).

He played artist Nestor Turton in *The Lotus Eaters* (1972/3), and read four *Jackanory* tales from 1973 (including *The Hobbit* in 1979). Other 1970s dramas included *Fall of Eagles* (1974), *Marie Curie* (1977), *Return of the Saint* (1978), *The Professionals* (1978), *Edward and Mrs Simpson* (1978) and *Schalcken the Painter* (1979). A memorable comedy role came in two episodes of *Porridge* (1976) as Judge Rawley.

The next decade included *The Agatha Christie Hour* (1982), *The Old Men at the Zoo* (1983), PD James' *The Black Tower* (1985), *Miss Marple* (1987) and the title role in *The Trial of Klaus Barbie* (1987). His last active decade saw appearances in *Inspector Morse* (1991), *Memento Mori* (1992), *Lovejoy* (1992), Sherlock Holmes tale *The Last Vampyre* (1993), *Peak Practice* (1993/4), *Pie in the Sky* (1996) and *The Beggar Bride* (1997).

Revered in BBC radio, latter starring roles included *Maigret* (1976/7), Horace Rumpole (1980) and Hercule Poirot (1986/7). He also appeared in Jon Pertwee *Doctor Who* radio adventure *The Paradise of Death* (1993) as President.

Awarded an OBE in 1992, Denham died on 24 July 2002 at Denville Hall Nursing Home, London. ■

**Below:**

Maurice Denham (far left) in BBC Radio's *Much-Binding-in-the Marsh*.







1985 SERIES

'THE 1985 SERIES  
STANDS AS A  
TURNING POINT IN  
THE HISTORY OF  
DOCTOR WHO'



# 1985 series

**T**he 1985 series stands as a turning point in the history of *Doctor Who* and has many unique qualities. Of the first 26 series of *Doctor Who* it is the only one which didn't comprise of stories structured using 25-minute instalments, and, notoriously, it is the one which led to *Doctor Who*'s enforced hiatus, setting in motion its eventual cancellation four years later.

BBC controller Michael Grade he announced that he was pulling the plug on the show midway through the transmission of *The Two Doctors* [1985 – see Volume 41], saying that it was “very violent and had lost its magic”. This criticism seems to stem from the often visceral nature of many scenes in this series. After the success of action-adventure stories like *Earthshock* [1982 – see Volume 35], *Resurrection of the Daleks* [1984 – see Volume 39] and *The Caves of Androzani* [1984 – see Volume 39], it seems that the production team was keen to tap into the elements that it thought made these stories appealing. Tough characterisation, hard-nosed dialogue and high body counts abound.

Incidents of violence of a scale and texture unprecedented thus far in *Doctor Who* crop up in almost every story of this series. Lytton's hands get crushed in *Attack of the Cybermen* [1985 – see page 50], and the Telosian cyborgs lose heads and spurt goo as they are subjected to gunfire and violent attacks. In *Vengeance on Varos* [1985 – see page 96], Jondar is subjected to

## 1985 series

- *Attack of the Cybermen*
- *Vengeance on Varos*
- *The Mark of the Rani* (see Volume 41)
- *The Two Doctors* (see Volume 41)
- *Timelash* (see Volume 41)
- *Revelation of the Daleks* (see Volume 41)



## 1985 SERIES

the torturous attention of a laser beam and two mortuary attendants undergo a pretty horrific death by acid bath. While *The Mark of the Rani* [1985 – see Volume 41] is relatively tame, the next story more than makes up for it: *The Two Doctors* features stabbings, severed limbs and a poisoning. The ageing death ray in *Timelash* [1985 – see Volume 41] is the more traditional fantasy violence not unknown to the show, but *Revelation of the Daleks* [1985 – see Volume 41] has flick-knives, an on-screen stabbing which shows the blade going in, death by syringe and the shooting off of both a leg (which, luckily for Orcini, is artificial) and a hand (which, unluckily for Davros, isn't).

The transformation of Stengos into a Dalek in Part One of *Revelation of the Daleks* is reminiscent of a scene which had been edited out of an earlier adventure prior to transmission. Philip Hinchcliffe, who produced *Doctor Who* from 1974 to 1977, is on record as saying that the only two moments that he had ever excised for reasons of suitability were Noah begging Vira to kill him in *The Ark in Space* [1975 – see Volume 22] and Keeler's final transformation from man into monster in *The Seeds of Doom* [1976 – see Volume 25]. In a sequence which mirrors both of these, Stengos

begs his daughter to end his life and then undergoes a harrowing, de-humanising conversion into a ranting Dalek. It is grim stuff, and possibly too much of a coincidence to discount the idea that script writer (and editor) Eric Saward, well-versed in the show's history, might not have been trying to push the envelope further than the show had previously dared by consciously recreating these previously vetoed occurrences. That the traumatised Natasha and her alcoholic cohort Gregory are then beaten and threatened with facial scarring by a flick-knife before being tortured, only compounds the fact that this is not quite the same universe inhabited by the first five Doctors. The plot isn't advanced by Lilt's threat to "mark her" (Natasha) but it does underline that even a slightly camp funeral director is capable of graphic violence in this rather uncompromising vision of *Doctor Who*.

Indeed, after the carnage of *Warriors of the Deep* [1984 – see Volume 38] and *Resurrection of the Daleks* the previous series, high body counts were becoming

### Below:

Lytton suffers at the hands of the Cybermen.







oft used dramatic currency in the show. Every human speaking guest character in *Attack of the Cybermen* dies, with only Anita remaining unscathed in *The Two Doctors* and Takis and Lilt in *Revelation of the Daleks*. The graphic murder of the comedy relief character of Oscar Botcherby is often cited as an example of the show overstepping the mark in terms of violence, though the death of Shockeye is perhaps even more contentious as it is the Doctor himself that perpetrates the villainous Androgum's demise. It would be wrong to say that the Doctor has never taken a life. However, the fact that the poisonous dispatch of an alien chef is so hands-on and involves a rather grim struggle, makes it somewhat more gruesome than viewers might expect from the title character. It may be a case of double standards considering that the Doctor has, in the past, happily blown up spaceships full of monsters, but actively killing a humanoid with his bare hands is not something he generally gets up to. That he also lets slip the pun "your just desserts" to the corpse of his victim is the icing on a cake made of bloodied hands and melting mortuary attendants. While those acid bath deaths in *Vengeance on Varos* aren't really the Doctor's fault (or at least not deliberately contrived by him), the fact that he uses black humour to mark the

painful demise of two people who weren't engaged in evil-doing certainly accords with Colin Baker's desire to make the Doctor less comfortable and predictable, and perhaps more morally ambiguous.

The Sixth Doctor is certainly a presence, and his relationship with Peri is feisty and sparky. When asked what he and his companion do in the TARDIS in *The Mark of the Rani*, his witty reply of "argue, mainly" isn't too far from the mark. Underneath the brusqueness though, is a genuine affection and, more often than not, the impression is that the Doctor's outward hostility is a mask for a sympathetic and caring individual. His mournful monologue about the impending destruction of the universe in *The Two Doctors* is an effective moment of quiet amidst the bombast. That said, the force of his personality certainly helps to drive the moments of righteous indignation which this Doctor excels at.

#### Left:

Peri is shocked at the death of Oscar in *The Two Doctors*.

## Cybermen, Master & Daleks

**A**s this relatively new Doctor finds his feet, reminders of the show's long history are never too far away. The 1985 series contains return appearances for the three most prolific of the Doctor's adversaries. The Cybermen return with references to past adventures, notably Patrick Troughton's *The Tomb of the Cybermen* [1967 – see Volume 10] to which *Attack of the Cybermen* is a kind of sequel. The production team even goes to the trouble of hiring Michael Kilgariff who had played the Cyber Controller in *The Tomb of the Cybermen*, even though he hadn't originally provided the character's voice and his face is never seen. With such elements of continuity, and the sewer setting which echoes *The Invasion* [1968 – see Volume 13], elements like the Cryons



## 1985 SERIES



**Above:**  
The Sontarans  
return.

and the camouflaged, black Cyberman lurking unseen are notable new inventions. The latter adds a welcome extra level of threat and fright but the imperviousness to bullets – that in the past had been a major selling point of these popular monsters – has been diminished rather, and they do seem to spend much of the story spraying fluid or having their heads lopped off. A more recent creation, Maurice Colbourne's mercenary Lytton, returns but this time is not the out-and-out villain he had been in his début story, *Resurrection of the Daleks* – Saward's morally ambiguous characters, who he was clearly fascinated by, becoming a focal theme of the story.

Two stories after the Cybermen's return the Master pitches up to provide wordy banter in *The Mark of the Rani*, but he also serves another purpose – highlighting that the new Gallifreyan villainess, the Rani, perpetrates a very different kind of bad behaviour. A laudable attempt to examine how a protagonist can oppose the Doctor for more pragmatic reasons means that our hero and the Rani can debate ethics amid the jeopardy, and the show can examine the moral implications of scientific detachment. The Master's presence, employing his

villainy with glee, helps to emphasise that this new character is cut from a new and rather more interesting cloth.

If the Master is slightly marginalised by the Rani then the Daleks are definitely in the shadow of their creator, Davros, when they return to end the series with a bang. That said, their mythology is certainly expanded with the idea of different factions: warring Daleks go on to form a major aspect of *Remembrance of the Daleks* [1988 – see Volume 44]. Here though, Davros takes centre stage, using the scientific genius which enabled him to create the Daleks in the first place to establish himself on Necros and facilitate access to the raw material to create a new Dalek army.

### Characters old and new

**I**f the Cybermen, Master and Daleks could reasonably be expected to turn up relatively regularly at this time in the show's history, then the return of the Sontarans for the first time since 1978 was perhaps the biggest news for continuity-hungry fans at the time. Kilgariff-style attention wasn't paid to the casting though, with the traditionally short creatures now led by the very tall actor Clinton Greyn, a favourite of director Peter Moffatt. Though the masks and uniform bear some hallmarks of their predecessors, these had to be designed with the Spanish sun in mind so are less tight fitting than those from *The Time Warrior* [1973/4 – see Volume 20], *The Sontaran Experiment* [1975 – see Volume 22], or *The Invasion of Time* [1978 – see Volume 28]. Their usual weak spot – the probic vent – gets no mention and instead they are vulnerable to an acid which, conveniently for a production team happy with gruesomeness, causes them to splatter green goo all over the place.



While there is a reliance on characters and creatures from the past and storylines which abound with references to Time Lords, there are two notable and enduring additions to the mythology of *Doctor Who* that enjoy their first outing this year. The Rani may be known to the Doctor but the amoral scientist is new to viewers; and the slug like capitalist Sil – who débuts in *Vengeance on Varos* – is an unknown quantity to both. He is a very memorable creation, in large part thanks to actor Nabil Shaban's enthusiastic embracing of the part – and the actor's real life disability also enables the construction of a costume that eschews the usual upright biped silhouette most common in the programme's alien races.

As well as these new creations, the show also brings in ideas that resonate with the viewer. The stories are often rooted in contemporary concerns. Halley's Comet was big news in 1985 and so having it play a key part in *Attack of the Cybermen* certainly helped to make the story relevant. Television violence has often been the subject of conversations about the media,



with *Doctor Who* itself sometimes being at the centre of such discussions; notably when Mary Whitehouse of the National Viewers', and Listeners', Association complained specifically about Part Three of *The Deadly Assassin* [1976 – see Volume 26]. Ironic, then, that the series in which there is a story about the way violence is used in entertainment – *Vengeance on Varos* – is the one which is criticised by its own corporation for the over-zealous deployment of unpleasantness.

*The Two Doctors* is blatant in its examination of our attitudes towards the things we eat, with the Doctor declaring that, henceforth, he would be a vegetarian. The reference to “nut roast rolls” in *Revelation of the Daleks* suggests he maintains his meat-free diet, and this story continues the debate about what is ethical in terms of food production by taking the argument to the furthest extremes imaginable. It is one thing for an alien like Shockeye to consider eating us (and enlightening, too, as he talks about Jamie the way that we would any farm animal); it is quite another to have people unwittingly eating other people – although if repackaged and processed, humans are the answer to universal famine, is humanity, in fact, being squeamish in the face of Davros' ruthless pragmatism? Food for thought.

The themes are exposed quite graphically, but there is a rich seam of dark humour threaded throughout the 1985 series so it is not an era of unfettered grimness. The Doctor's adventures this year mix often shockingly rendered jeopardy with characters who are larger than life, but extremely memorable (Jobel, Orcini, Oscar, the Rani, Sil, Griffiths, Shockeye) in a period of the show that is undoubtedly controversial, but certainly committed to bringing a more in-your-face version of the show to the screens than ever before. ■

**Left:**

Sil finds somewhere to perch.





# ATTACK OF THE CYBERMEN

► STORY 137

In 1985, Halley's Comet approaches Earth. Arriving in London, the Doctor and Peri discover that Cybermen from the future intend to use the comet to destroy the Earth and change the course of history.









# Introduction

**T**he 1985 series kicked off with the return of the Cybermen. It must be tempting, when given the task of resurrecting an old monster, to take a look back at how they were introduced in the first place. The first Cyberman story, 1966's *The Tenth Planet* [see Volume 8], revolved around a global catastrophe that was meant to happen 20 years in the programme's future. With 1986 fast approaching, it was decided that the latest Cyberman adventure would include a reference to this long-forgotten plot point from the series' past...

And it doesn't stop there. Several other stories from the 1960s also served as inspiration for the new script. The

Cybermen were to be found lurking in the sewers beneath London, as first seen in *The Invasion* [1968 – see Volume 13]. Part of the action would take place on the planet Telos from 1967's *The Tomb of the Cybermen* [see Volume 10]. The TARDIS even materialises on Totter's Lane, where we first saw it in the series' opening episode, *An Unearthly Child* [1963 – see Volume 1].

*Attack of the Cybermen* fastens on to something very important about the business of reusing old enemies. Although there has to be something new to say – a new story to be told – a big factor in choosing to schedule such a rematch is nostalgia. This story may go further than before in showing people enduring the grisly Cyber-conversion process; it may

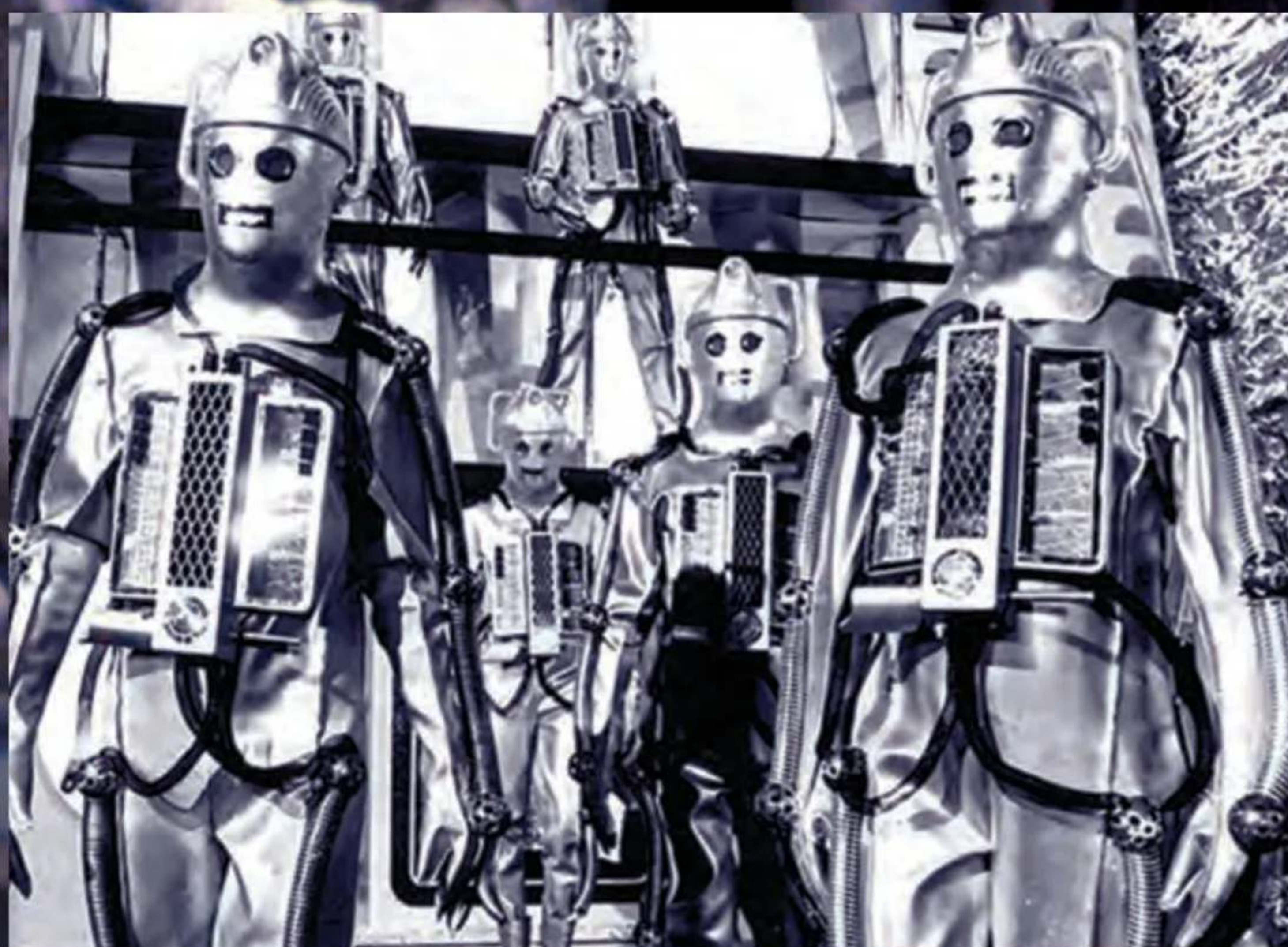


'ATTACK OF THE CYBERMEN  
INTRODUCES THE IDEA OF  
THE WEB OF TIME.'

consider what the Cybermen might do if they could time-travel; but it also replays past glories, such as when they punched their way out of their 'tombs'.

The detail about the Cybermen's home planet Mondas being destroyed in 1986 is another nostalgic nod to the past. It's there for people who remember that First Doctor adventure. It's there for people who care about the Cybermen's history and want the series to tell a broader story.

What it doesn't try to do is rewrite the events of *The Tenth Planet* in an attempt to reconcile the future the series predicted with the events of the real world. *Attack of the Cybermen* introduces the idea of the web of time – a new formulation of the rule that we're not allowed to change the course



of history. Years later in the season finale of the 2015 series, *Hell Bent*, this piece of terminology resurfaces when we learn of a creature that will “unravel the web of time”.

With such a rich and intricate past, nostalgia will always have a part to play in new *Doctor Who*. ■

**Above:**

The Cybermen 'punch' their way out of hibernation in *The Tomb of the Cybermen*.



## PART ONE

**T**wo maintenance workers are checking the sewer beneath Fleet Street when they are attacked by a deadly alien force. [1]

The Doctor has been busy repairing the TARDIS' chameleon circuit. Peri thinks he needs to rest, so he suggests they should go somewhere peaceful – and the TARDIS lurches, out of control.

Lytton parks his car opposite a bank. He tells his criminal associates Payne, Griffiths and Russell that it contains 10 million pounds in diamonds. [2] Russell goes to acquire some explosives.

The Doctor regains control over the TARDIS and opens the scanner to reveal Halley's Comet. [3]

Lytton takes Griffiths and Payne to a scrapyard and shows them how they will enter the bank – down a pit and into the sewers. Russell arrives, unaware he is being watched by two uniformed

policemen. Payne climbs into a pit to knock through into the sewer.

The TARDIS picks up a distress signal from Earth in 1985 and materialises in I M Foreman's junkyard at 76 Totter's Lane, where the Doctor emerges holding a signal detector. The TARDIS transforms into a decorated heating stove. [4]

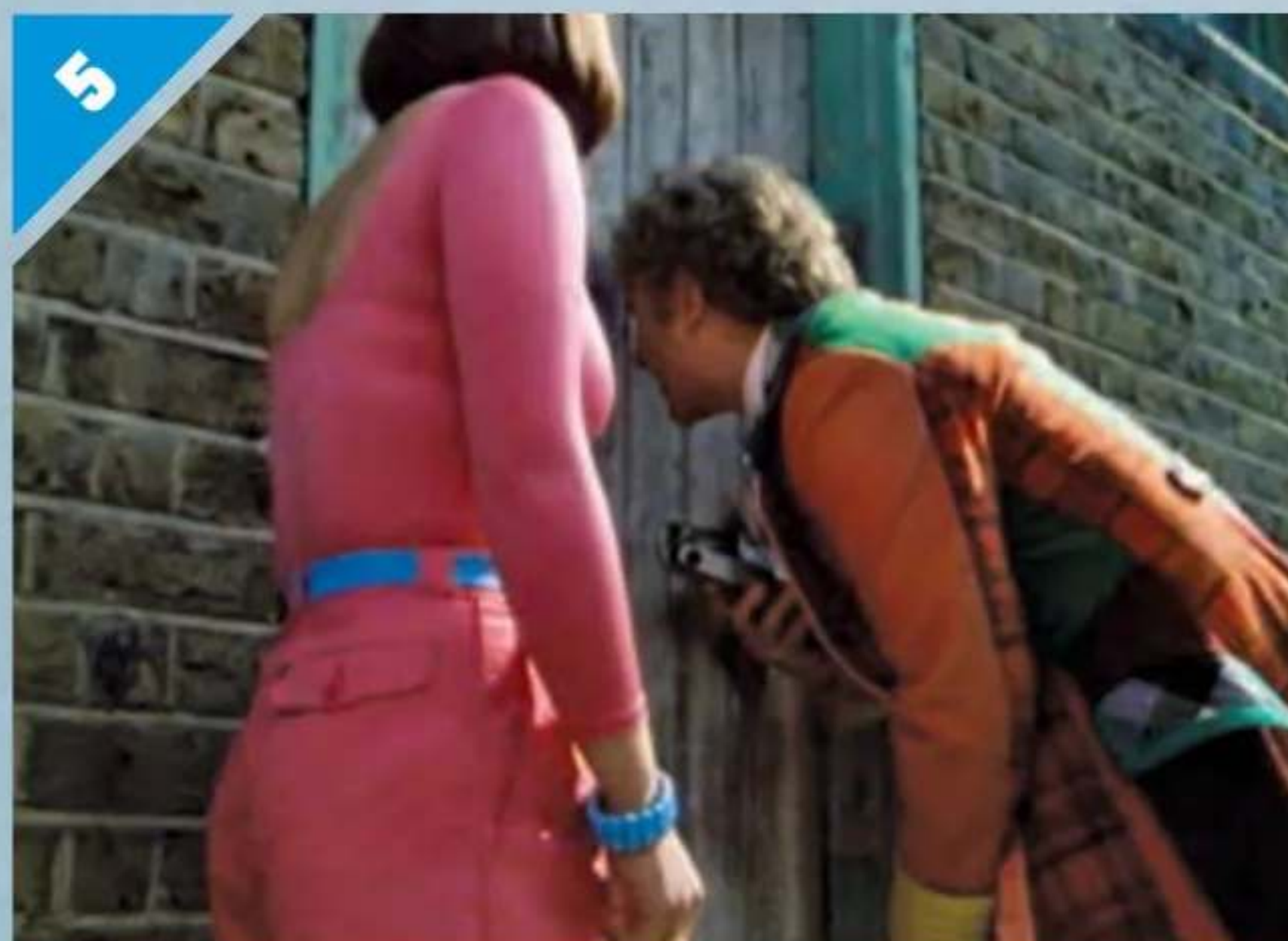
Lytton and his gang make their way through the sewers. Above ground, the Doctor and Peri track the signal to an unoccupied house. [5]

Russell is convinced they are being followed so Lytton tells Payne to keep watch.

The Doctor and Peri return to the TARDIS. The Doctor explains that the alien that set up the signal is bouncing the signal off of several relay points to prevent detection. The Doctor locates the source.

Alone in the sewer, Payne is killed by an unseen assailant.

The TARDIS lands in the scrapyard, now in the form of a pipe organ. The Doctor and Peri are ambushed by the







policemen [6] but emerge victorious and descend into the sewers.

In the sewer, Lytton sees someone approaching and thinks it's Payne – but it's a Cyberman! Griffiths shoots at it while Russell runs. A wall slides back to reveal the entrance to a Cyberman base! [7]

While exploring the tunnels, the Doctor and Peri discover Payne's corpse.

Lytton tells the Cyber Leader he is not from Earth but from Ripton Five and brought the humans with him as gifts. [8]

On the planet Telos, three slave workers attack their Cybermen overseers. One of them is killed while the other two, Stratton and Bates, escape.

The Doctor and Peri are intercepted by Russell, who orders them to put their hands on the wall. Bates berates Stratton, reminding him that it takes three people to fly their ship. [9]

Russell tells the Doctor and Peri that he is an undercover policeman, observing the activities of a suspect known as Lytton. The police could find no record of him.

The Cyber Leader informs Lytton that three humanoids have been detected in the tunnels. It sends a Cyberman to deal with them without damaging them.

Stratton and Bates attack a Cyber-Scout, knocking off its head. [10] Bates intends to clean it out so that Stratton can wear it and they can enter Cyber Control as prisoner and escort.

The Doctor, Peri and Russell are retracing their steps when they spot a Cyberman. The Doctor jabs a sonic lance into its chest, destroying it. [11]

The Cyber Leader orders Lytton and Griffiths to accompany it. They discover the destroyed Cyberman and the sonic lance, which Lytton guesses belonged to the Doctor.

The Doctor, Peri and Lytton emerge into the scrapyard and enter the TARDIS – but some Cybermen have got there first. Russell shoots two of them before being killed. The Cyber Leader enters with more Cybermen, Lytton and Griffiths, and orders Peri to be destroyed! [12]



## PART TWO

**T**he Doctor sets the TARDIS to self-destruct. The Cyber Leader orders Peri to be released and the Doctor cancels the countdown. He sets a course for Telos and is moved to a room in the TARDIS with Peri, Lytton and Griffiths. He sends a signal to the Time Lords which is detected on Telos.

The Doctor and Lytton explain to Peri and Griffiths that the Cybermen colonised Telos because they needed the refrigeration chambers built by its indigenous population, the Cryons, and because their own planet, Mondas, was destroyed – or will be, in 1986. The Doctor is taken to the control room and forced to disconnect the signal. [1]

The TARDIS materialises in the tombs beneath Telos, now in the form of a gateway. The Cyber Leader tells everyone they must leave at once – and a rogue Cyberman breaks through a door! [2]

Peri, Lytton and Griffiths flee. Peri is grabbed by a Cyberman but rescued by two Cryons. Lytton and Griffiths enter a cave system where they are greeted by another Cryon, Threst. [3] Lytton has come to help the Cryons; they are willing to pay in diamonds in return for Lytton and Griffiths stealing the Cybermen's time vessel.

The Doctor is incarcerated in a storeroom with a Cryon called Flast who tells him that the Cybermen plan to prevent Mondas being destroyed. [4]

Lytton and Griffiths emerge onto the surface of Telos and meet Stratton and Bates. Lytton has been looking for them because together they can crew the time vessel. Bates shows Griffiths his cybernetic arm. [5]

Peri's Cryon rescuers, Rost and Varne, tell her that Lytton is working for them to prevent the Cybermen destroying Telos. [6] Flast explains that the Cybermen intend to cause Halley's Comet to crash into Earth. She shows the Doctor







the contents of the storeroom; a mineral called vastial, which ignites at 15 degrees.

Lytton, Griffiths, Stratton and Bates enter Cyber Control. Climbing a ladder, Lytton is grabbed by a Cyberman. The others abandon him.

The Doctor places his sonic lance in a tray of vastial and places it outside the door. The Cyberman outside investigates it and the vastial sets it alight. [7] The Doctor leaves Flast with the lance and enough vastial to annihilate Cyber Control. The Cyber Controller questions Lytton but he refuses to answer so two Cybermen crush his hands. [8]

Rost takes Peri back to the tomb near the TARDIS where she is reunited with the Doctor. He opens the faceplate of the deactivated rogue Cyberman and activates its inbuilt distress signal.

The Cyber Leader questions Flast, asking how long the Doctor has been gone. She refuses to answer so he orders the Cybermen to take her into the corridor, where she is killed by the warmth. [9]

Stratton, Bates and Griffiths reach the door leading to the launch pad, but the door is booby-trapped and Bates is electrocuted. [10] Stratton and Griffiths are then shot by a Cyberman.

Two Cybermen emerge from the TARDIS and are killed by the Cryons. The Doctor and Peri hurry into the TARDIS and materialise in Cyber Control. It is deserted – except for Lytton, who is being converted into a Cyberman. The Doctor attempts to release him with a knife when the Cyber Controller strides in. The Doctor gives Lytton the knife, which he uses to stab the Cyber Controller. The Cyber Controller kills Lytton, but Doctor grabs its gun and shoots it [11] before escaping.

The Cybermen locate the overheating vastial in the storeroom but they are too late – it explodes, destroying Cyber Control. [12]

In the TARDIS, the Doctor muses that he has never misjudged anybody quite as badly as he did Lytton.



# Pre-production

**Above:**  
It's all go at  
Cyber Control.

**A**fter the success of *Earthshock* [1982 – see Volume 35], producer John Nathan-Turner and script editor Eric Saward decided that another Cyberman story of a similar kind would be a good ingredient for future seasons. Around this time, Gerry Davis, who had co-created the Cybermen back in 1966 with Kit Pedler, was splitting his working chores between London and California, but found time to go to the BBC and discuss the possibility of a new Cyber-story with the production team. Davis then submitted an 11-page storyline entitled *Dr Who and the Genesis of the Cybermen*, an idea prompted by the original notes which Davis had made

about the Cybermen with their creator Kit Pedler. The story concerned the Doctor and his companion, 'Perry' [sic], visiting Mondas in the days before the Cybermen, and then accidentally travelling 50 years forward in time with Prince Sylvan, the son of King Paulus. Here, they find that Mondas has become a purely scientific state under Sylvan's brother, Prince Dega, who is now king. Also, due to the Doctor's earlier intervention, Dega now has the technology to replace parts of his body with mechanics – creating the first Cybermen. As Perry and Sylvan meet up with the anti-science rebels called Sylvans, the Doctor finds himself battling to prevent Dega processing all his followers to create the Cyber-race...



Neither Nathan-Turner nor Saward felt that the idea for *The Genesis of the Cybermen* worked very well, since the series had developed a great deal since the writer's last involvement back in 1974. In addition to this, they were trying to interest new writers in coming to *Doctor Who* with fresh ideas. Consequently, the storyline went no further.

## Developing storylines

**A**round June 1983, David Reid – BBC head of drama series and serials – had indicated that *Doctor Who* should move from its out-moded 25-minute format to 50 minutes, in line with the way that most drama series were now made. Saward was very keen on this idea, feeling that the 25-minute format was too short and the new length would allow better storylines to develop. Furthermore, from the 1985 series, *Doctor Who* would be co-funded by both BBC Television and BBC Enterprises because of its wide international sales.

Colin Baker was contracted for his first full year as the Doctor on Tuesday 4 October 1983; this covered 13 50-minute episodes (or their equivalents) to be made from June 1984 to February 1985, with options on three similar series through to 1988.

Saward was keen to write two stories for the 1985 series of *Doctor Who*, the opening Cyberman story and the closing Dalek story. Because *Resurrection of the Daleks* [1984 – see Volume 39], which he had originally written for the 1983 series, had been pushed back to the 1984 series due to industrial action, Saward had been unable to write a story in 1984. He also wanted to give the new Doctor a better start than *The Twin Dilemma* [1984 – see page 6] and felt that an old villain like the Cybermen

would do this effectively. However, John Nathan-Turner would not allow Saward to write the début script of the 1985 series himself. While the Dalek serial, *Revelation of the Daleks* [1985 – see Volume 41], could be written during mid-1984 in a six-week gap between contract renewal as script editor, Saward would be unable to do the Cyberman story for the season début without causing problems with the Writers' Guild (a union which frowned upon the activity of script editors also acting as writers on their own series, thus doing other writers out of a job). There was a lack of good usable storylines for the 1984 series, and so to get it off to a good start, Saward decided to devise an idea featuring the Cybermen.

The issue of the development of storyline and scripts for this serial is one where contradictory accounts and evidence are available. Certainly at some point, Saward discussed his storyline with Ian Levine, a long-time *Doctor Who* fan who at that time was acting as an uncredited adviser on continuity aspects of the programme.

Levine had submitted several previous ideas to the production office. The first, given to then-script editor Christopher Bidmead in 1980, had concerned an

**Below:**

"Get your back up off the wall!"





alien big game hunt. Levine had then outlined two ideas for Saward from 1981 onwards – one about worlds within worlds, and another concerning the Master’s fate on Tersurus (as mentioned in *The Deadly Assassin* [1976 – see Volume 26]) linking in with the Black Guardian and Trafalgar Square. These were rejected by Nathan-Turner.

Levine liked the idea of creating a sequel to the classic *Doctor Who* story *The Tomb of the Cybermen* which would become an integral part of Cyber-history.

He assembled a two-page outline called *Return to Telos*; this two-part notion specifically structured the first episode as a series of traps being set for the Doctor, with a showdown on Telos in the second episode. The outline included a second malfunctioning time machine, and also the emphasis on the Cyber-conversion process. The Cybermen would use the

TARDIS to travel back in time and prevent their original home planet of Mondas from being destroyed – as seen in *The Tenth Planet*. An audio tape of the soundtrack of *The Tomb of the Cybermen* was provided to Saward as reference, and the script editor agreed that Levine’s idea was a good one. Another element of continuity back to the Cyberman stories of the 1960s was the setting of the Cybermen’s base on Earth in the sewers under London as had been the case in *The Invasion*, plus a reference to a Cyberman base on the dark side of the moon.

At this point, accounts of events vary. According to some sources, Saward added various elements of his own to Levine’s basic storyline in late 1983. These included the ghost-like Cryons, whom Saward attempted to give different characters (the glib Varne, the vengeful Flast, the determined Rost *etc*) rather

**Right:**  
Cornered!





than let them become just another race of monsters. However, other accounts indicate that the storyline was substantially Saward's with some of the detail embellished from suggestions made by Levine. Also Saward had been very pleased with the character of Lytton, the mercenary he had created for his own story *Resurrection of the Daleks*.

Feeling that Lytton had the potential to return for future stories, Saward had ensured that the character had escaped the Dalek carnage, and had last been seen striding off in 1984 London with his two fake policemen at his side. With the agreement of Nathan-Turner, Saward opted to bring Lytton back for a rematch with the Doctor since the actor Maurice Colbourne would be available for the production dates of spring 1984. Another requirement from Nathan-Turner was that a Cyber Leader played by David Banks should feature, as had been the case in *Earthshock* and *The Five Doctors* [1983 – see Volume 37].

### 'Traditional' Doctor Who story

**A**rmed with many continuity notes on the Cybermen, sources indicate that Saward set to work writing the scripts for the story. To prevent problems with the Writers' Guild or the production office, some sources have suggested that Saward persuaded a writer and teacher he knew, Paula Woolsey, to act as the writer of the piece under the name Paula Moore, saying that she had some experience of radio work but was new to television. Woolsey, who was an ex-girlfriend of Saward's, had actually helped with some of the research on Saward's début with the show, *The Visitation* [1982 – see Volume 35]. However, according to other accounts, Paula Woolsey had already submitted a storyline to the *Doctor Who* office, and he



merely asked her to include the Cybermen and Cryon elements in it.

Saward's storyline evolved into draft scripts for a 'traditional' *Doctor Who* story, with the project apparently being referred to at times by the title of *The Cold War* and always credited to Paula Moore. Again, whilst it has been claimed by some sources that Paula Woolsey did nothing further than reading the scripts to familiarise herself with the content for production meetings, others maintain that Woolsey herself wrote the scripts and Saward did nothing more than his standard script editing chores (indeed Saward is very keen not to take credit for the scripts of the serial, saying that he had far more input into serials such as *The Awakening* [1984 – see Volume 38] and *The Twin Dilemma*).

On Tuesday 10 January, Saward wrote to Woolsey to say that he would be commissioning the first episode of *The Cold War* and would contact her to discuss the new Doctor, as played by Colin Baker, shortly. Woolsey was formally offered the commission to write the script for Part One on Monday 13 February and it was accepted by Saward on Tuesday 21 February with the provision that rewrites

#### Above:

Peri hangs out with her cool new friends.





**Above:**  
Boxed in.

would need to be undertaken. On 14 February, Nathan-Turner asked the BBC Copyright Department to acquire the rights from the estate of Kit Pedlar to use his creations in the new serial. Woolsey was commissioned to write Part Two on Wednesday 14 March.

Nathan-Turner had originally approached Pennant Roberts to direct the opening story of the 1985 series, but he was unavailable. Freelancer Matthew Robinson was subsequently engaged as the director on Monday 12 December 1983 and joined the team in March 1984. Robinson would give a continuity of style with *Resurrection of the Daleks* which he had directed the previous autumn. He also had a reputation as an 'action director', and like the Dalek story, this new Cyberman adventure was to be an action-packed entry.

During Colin Baker's costumed photocall in January, Nathan-Turner had suggested that the TARDIS might no longer be a police box. While he had never seriously

considered this as a long-term change, the producer knew the publicity value of such a statement – and, indeed, there was notable media attention. On Saturday 25 February, Nathan-Turner talked to Mike Read about this subject on BBC1's *Saturday Superstore*. The producer then took an extended holiday during March and April, visiting San Francisco, Hawaii, Sydney (attending a local *Doctor Who* fan meeting on Wednesday 25 April) and Hong Kong... all the time keeping an eye open for potential overseas locations for the series.

The first versions of scripts for *Attack of the Cybermen*, as the story was now called, were very different from the finished versions in content. One initial idea was that the Cyber-Director from *The Invasion* should feature, hidden away in a lock-up garage in London. The script also relied heavily on the topical theme of Halley's Comet, which was getting a lot of press coverage because of its imminent close pass to Earth in 1986.

## Cybermen and Cryons

Part One's rehearsal script deviated very little from the final production version. Lytton's group of criminals set off to steal two million pounds from Masters & Johnson, Merchant Bankers. The base of operations was a lock-up garage as opposed to a scrap-merchant's yard, and the transmitter built for Lytton's electronics thefts was to have replayed a message to him from the Cryons, telling him that all was ready. None of the story was set on Telos at all in its opening episode and Griffiths was killed towards the end of the instalment, shot by the Cyber Leader after his taunt concerning the attack on a Cyber-Scout.

The original version of Part Two deviated quite notably from the eventual



programme in several areas. Firstly, it was originally planned to be made totally in studio, thus devoting all the film material in this version to the London sequences for Part One. When the Doctor activated the TARDIS' self-destruct, the script indicated that the cloister bell would toll, and in early sequences it was also made clear that the Cybermen themselves had developed their time vessel, hence their ability to travel to and from Telos which was in a different time zone. There were some scenes of three Cybermen working in the tombs encountering a rogue hibernating Cyberman, which went berserk, attacked them, and then stumbled away. This was also meant to be the same Cyberman that allowed Peri to escape from the party later in the episode, while also being the 'rogue unit' referred to by the Cyber Controller in the finished version of Part One. The TARDIS landed in the tombs,

and although Peri escaped from the Cybermen, Lytton and the Doctor were kept as prisoners.

The Doctor and Lytton were taken to Cyber Control, where the Controller knows that the Time Lords of Gallifrey would not be pleased with the Cybermen's scheme. Before being secured in the refrigeration unit with Flast (who, along with Rost, was originally male) the Doctor was told by the Cybermen that he will undergo conversion. Varne and Rost revealed the Cryon plan to Peri: they aimed to lure the Cyber Controller to Halley's Comet where the remains of the Cryon race could destroy him in open combat. The Cryons themselves survived the massacre on Telos by inhabiting comets and large

### Connections: Back to the start

▶ The TARDIS takes the Doctor and Peri back to 76 Totter's Lane, the junkyard where the TARDIS had first been seen back in *An Unearthly Child*, the opening episode of the very first *Doctor Who* story, *100,000 BC* [1963 - see Volume 1].

### Below:

Cybermen patrol the tombs.





asteroids in space which were suitable for their low body temperature. Lytton's part in the plot was to lure the Cybermen to the comet, saying it could be used to prevent Mondas being destroyed. The Cybermen's plan to destroy Earth was to use large amounts of vastial, hence the stocks in the refrigerated room. Lytton (on the Cryons' behalf) cunningly suggested that Halley's Comet could be used to impact on Earth instead of the complex scheme using vastial.

## On the surface of Telos

The plan went wrong when the Controller, who had listened to Lytton's suggestion, revealed that he had considered a similar scheme himself. The Cybermen had scanned Halley's Comet and found that it was generating electrostatic transmissions. The only life form capable of living inside the frozen gases of a comet were Cryons, and so the Controller deduced that Lytton was trying to lure him into a trap. After his hands had been crushed, Lytton admitted the truth and the Controller decided to have the comet destroyed. The script concluded in a similar manner to the televised version.

Saward then began some heavy rewrites on Paula Moore's scripts to make them less 'top-heavy'. He felt that the character of Griffiths was felt to be interesting as a pairing with Lytton, and so retained him into the second episode (the criminal being given lines of dialogue originally intended for Peri in the TARDIS scenes for Part Two). More major changes came when extra filming was made available for the serial. Because of this, Nathan-Turner and Saward developed the additional setting of Telos' surface to take up extra outside work and allow more action sequences.

To advance the Telos storyline, which really did not get underway until Part

Two, Saward also introduced the duo of Stratton and Bates who were totally absent from the first version. Robinson, though, was unhappy about the lack of female characters in the serial, and so the Cryons became totally female; Saward was unsure about this alteration to his story. Another Cryon, Threst, was introduced to move along the Lytton/Griffiths plot for Part Two, while Varne was now killed off in another action sequence. As the first story to use the new double-length format, Saward was very pleased with the pacing of Part One, but felt that the second instalment, which he had to heavily rewrite himself, was less successful.

There were various differences between the rehearsal scripts and the broadcast version. At the end of the scene in the TARDIS corridor where the Doctor promised that he will not harm Peri again,

### Right:

"Destroy her! Destroy her at once!"





his companion originally replied, “Maybe this is the new you... whether I can learn to live with it remains to be seen.” In the opening film sequence with Lytton’s gang, the script described their target as “Masters & Johnson – Merchant Bankers”; Masters and Johnson had been a successful sex therapy clinic since the 1950s. When Lytton is introduced, the script noted ‘We last met LYTTON in the story *Resurrection of the Daleks*. A one-time mercenary soldier for the Daleks, he is now trapped on Earth making a living the best he can – he is a gangster.’ Griffiths and Payne are ‘a couple of rough, tough heavies in their early 30s’ whereas ‘JOHN RUSSELL’ is ‘about 40, and although fit and muscular like the others, is far from being a villain’. When Lytton’s team arrived at the garage, there was originally some dialogue about Payne being delayed by traffic and Griffiths



‘parking the wheels’. At the start of the next scene, as Peri looked at Halley’s Comet on the scanner, she asked if there could be any life inside it, adding that some scientists believe that life was brought to Earth by a comet or an asteroid; “Some of your scientists used to believe the Earth was flat,” retorted the Doctor. In the scrapyard, the TARDIS changed into ‘an Egyptian Pillar – the sort used in *The Cleopatras*’ – referring to the 1983 BBC2 drama series. When Lytton’s two policemen appeared for the first time, the script noted, ‘These are the accomplices of Lytton who escaped at the end of *The Resurrection of the Daleks*.’ The TARDIS’ arrival by the garage saw it appear ‘as a large wardrobe’; the majority of the scenes set just inside the garage were written for recording in studio. When the Doctor and Peri faced the two policemen, Peri commented that the handguns they were carrying are illegal in the States and was amazed that Britain had such liberal gun laws. “This country can always be relied upon to lead the way. It’s a pity that sometimes it’s in the wrong direction,” replied the Doctor. At the end of the scene, Peri took the gun with her saying that she may not be able to use the weapon, but she was still taking it into the sewers. The Cybermen patrolling the sewers were specified as being black in the scripts, whereas the Cyber Leader was silver; when the Cyber Controller was introduced, the script noted, ‘The controller differs from a regular Cyberman in as much as that his head is large and dome-shaped. The controller is also taller and lacks much

### Connections: Passing wonder

▶ Halley’s Comet is a short-period comet that is visible from Earth every 75/76 years. As stated in *Attack of the Cybermen*, its last close pass to Earth was in 1986 and its next will be in 2061. Spacecraft sent to study the comet in 1986 revealed that, contrary to popular opinion at the time, it is mainly composed of dusty, non-volatile materials with only a small portion being icy.





**Above:**  
A Cyberman  
stands guard  
outside  
the TARDIS.

of the pipework that adorns the average Cyberman.' The Cybermen on the surface of Telos 'are dressed in blue overalls with clear plastic helmets covering their heads. The WORK PARTY are dressed the same, only without the helmets. Apart from their heads and necks, no other part of their

body is visible, including their hands.' When the Doctor, Peri and Russell originally emerged from the sewers back into the garage, there was dialogue from Peri about the policeman having gone and a discussion about how the Cybermen may be inside the TARDIS (which is now 'shaped as an organ!'). The Doctor also used the Cybergun to destroy Lytton's transmitter.

In Part Two of the rehearsal scripts, an early scene in the TARDIS console room had the Cyber Leader 'examining some of the

wall-mounted components'; when the TARDIS materialised on Telos, it does so as 'a large gateway'. When the Doctor encountered Flast in the refrigeration unit, she was described as 'a grotesquely disfigured Cryon'. In the scripts, the Cryons were described as 'tall and lean. Although their features are humanoid, their faces have a thin, white membrane covering them which gives the appearance of a face seen through a mist. They are not at all unattractive to the human eye. All the Cryons are dressed in insulated suits of a very simple design. Rost is female, Varne is male.' The scenes between Peri and the Cryons were more extensive; Varne explained to Peri that when the peaceful Cryons left Telos to escape the Cybermen, they inhabited comets and large asteroids which were cold enough for them. Rost explained that they planned to lure the Controller into Halley's Comet as a trap, using Mondas as the bait. The Cybermen needed to use the comet to destroy life on Earth but preserve its minerals, and to do so would fill the comet with vastial. Another scene had the Cryons observing that the Cybermen were in the lower levels of the tomb, meaning they could only be looking for the TARDIS; Peri would have to help them move it. In a subsequent scene where Peri said she could not do this, Varne explained that the Cryons would destroy both her and the ship to prevent the Cybermen gaining control of the TARDIS. There was more dialogue between Flast and the Doctor in the refrigeration unit, and Lytton revealed the Cryon plan to the Controller after being tortured. There was then different dialogue as the Doctor and Peri returned to the TARDIS, with the latter explaining how Lytton was not working for the Cybermen and Rost saying that she would take her people into the depths so that Telos could be theirs again. The script

## Connections: Rag and bone

► When the TARDIS lands in the Totter's Lane junkyard, Malcolm Clarke's accompanying incidental music references the theme from the long-running sitcom *Steptoe and Son*, which was set in a junkyard. The *Steptoe and Son* theme was composed by Ron Grainer, who also

composed the *Doctor Who* theme tune.





concluded with the Doctor considering his misjudgement of Lytton and adding, “Perhaps you’re right. Perhaps I haven’t fully recovered from regeneration... I think it’s time I sorted things out.”

A number of continuity references were featured in the scripts. In Part One, the Doctor referred to recent events on Jaconda, indicating that the story was set more or less directly after *The Twin Dilemma*.

## Big guest-star names

**W**hen Matthew Robinson joined the production, only the first of the two scripts was ready because alterations were still being made to the second. Nathan-Turner and Saward were both aware that there were problems with it, and all messages regarding changes were being sent back to Woolsey via Saward. Robinson and Saward then simplified elements of the second episode together, after Robinson had indicated

that both episodes of the story were too short by about 20 minutes overall, on Tuesday 17 April 1984. Commenting to Nathan-Turner about the scripts on Tuesday 24 April, Jonathan Powell indicated that it was “a well-told story with some decent characterisation”.

Saward’s revised Part One was available on Tuesday 24 April with the heavily reworked Part Two issued on Friday 27 April.

During production of this serial, June Collins was in the process of handing over her role of production associate to Sue Anstruther who would oversee the remaining stories made in 1984. The original costume designer was Nicholas Rocker but he was replaced by Anushia Nieradzick who had worked on *Frontios* [1984 – see Volume 38]. Make-up artist Linda McInnes was new to the programme, while visual effects designer Chris Lawson and set designer Marjorie Pratt had both made their *Doctor Who* débuts on *Arc of Infinity* [1983 – see Volume 36]. On Monday 30 April, with the permission of Thames Water, the design team visited the sewers under Hyde Park as research for the construction of the sewer sets.

Some of the garage scenes in Part One were changed in a rewrite to move them on to film sequences on Monday 14 May (notably dropping a Cryon voice telling Lytton that all was prepared over the transmitter and the Doctor later using a Cybergun to shoot out the lock and discover the communicator). The following day, various alterations were made to Part Two including a new sequence of Bates preparing Stratton to pass himself off as a Cyberman.

A location recce was held for the serial on Monday 21 May. During the following week, it was decided to use the London HQ of United International Pictures



### Left:

On location (from l to r) production manager, Andrew Buchanan; a one-handed Cyberman; production assistant, Llinos Wyn Jones; and director, Matthew Robinson.



## Connections: Name that companion

▶ Peri reminds the Doctor that, in his post-regeneration erratic state, he had addressed her by the names of several of his former companions: Tegan, Zoe, Susan, and even Jamie. He also apparently called her the Terrible Zodin, a character not previously seen but briefly referred to in

*The Five Doctors*

[1983 – see Volume 37] by the Second Doctor.



on Glenthorne Road in Hammersmith, London, as the diamond merchants. It was Levine who suggested returning to the Gerrards Cross Gravel Pits in Buckinghamshire which had been seen as the surface of Telos in *The Tomb of the Cybermen*.

John Nathan-Turner attempted to get some very big guest-star names to open the new series. Names considered included Brian Blessed, James Bolam, Michael Elphick, Bernard Hill, Bob Hoskins, Anton Rodgers, Jack Shepherd, Edward Woodward, Dave

Allen, Ralph Bates and Lance Percival. The role of Rost was offered to Angela Down on Wednesday 18 April and Jenny Hanley (whom Nathan-Turner had met at a party given by Peter Davison's agent) on Thursday 31 May; Maureen Lipman was offered the part of Flast on Monday 16

### Below:

Flast tells her sad story to the Doctor.



April; Angela Pleasance and Georgina Hale were possibles for Varne; Brian Glover, Bob Peck and Francis Matthews were considered for Russell; and Stephen Bill, Terry Molloy, David Foxe, Hilary Minster and Terry Mendlicott for the parts of Payne and Griffiths (Mendlicott was offered Griffiths on Thursday 19 April). Esther Freud, playing Threst, was the daughter of Liberal MP and broadcaster Clement Freud and sister of Emma Freud.

At Matthew Robinson's suggestion, model and actress Koo Stark, then the subject of media attention because of her association with Prince Andrew, was offered the role of Rost on Saturday 26 May and was formally contracted on Thursday 7 June to play Varne. Rost was to be played by Royal Shakespeare Company actress Sarah Berger. The other major guest-star was impersonator and comedienne Faith Brown, who would play Flast.

## Cyber-casting

**F**or the Cybermen, David Banks was delighted to make a third appearance as the Cyber Leader, a role he had first played in *Earthshock*, and actually declined Robinson's offer of a chance to play the Cyber Controller. On this occasion though, Mark Hardy was working abroad and so could not play the Cyber Lieutenant alongside Banks as he had done previously – this part instead going to Jonathan David. At Ian Levine's suggestion, Michael Kilgariff was invited to reprise his role of the Cyberman Controller from *The Tomb of the Cybermen*. His last appearance on the show had been as the title character in *Robot* [1974/5 – see Volume 22]. Nathan-Turner knew Kilgariff from his work at the Player's Theatre in London and asked him to join the serial. Kilgariff was





rather confused by the script and felt that the scene in which Lytton's hands were crushed was rather too violent.

Matthew Robinson originally considered actor Donald Pleasance for the part of Griffiths, and his daughter Angela as one of the Cryons. He also approached robotic dancers Tik and Tok about appearing as Cybermen. However, all of these plans ultimately came to nothing. Cast as Russell (named John in the scripts) was Terry Molloy, the actor who had played Davros in *Resurrection of the Daleks*; Robinson had promised to find him a better role in *Doctor Who* where his face would be visible and not hidden behind a mask. Michael Attwell was given the role of Bates, and had

previously played the Ice Warrior Isbur in *The Ice Warriors* [1967 – see Volume 11]. His fellow escapee, Stratton, was to be played by Trevor Raymond, while bald Yorkshire actor and writer Brian Glover secured the role of Griffiths. Unfortunately, Trevor Raymond broke his wrist shortly before production began which resulted in roles being reassigned: Jonathan David took over as Stratton and Brian Orrell was promoted to the rank of Cyber Lieutenant. Playing the remaining speaking Cyberman was John Ainley, whose uncle, Anthony Ainley, had played the recurring role of the Master in the series. Ainley had asked Nathan-Turner to give his nephew a break as a young actor. ■

**Above:**  
Criminally  
minded Lytton  
and Griffiths.



## ATTACK OF THE

'THE EXTRAS PLAYING THE CYBERMEN  
FOUND IT DIFFICULT TO MOVE AROUND  
THE SLIPPERY QUARRY IN THEIR  
COSTUMES, AND FREQUENTLY FELL OVER.'



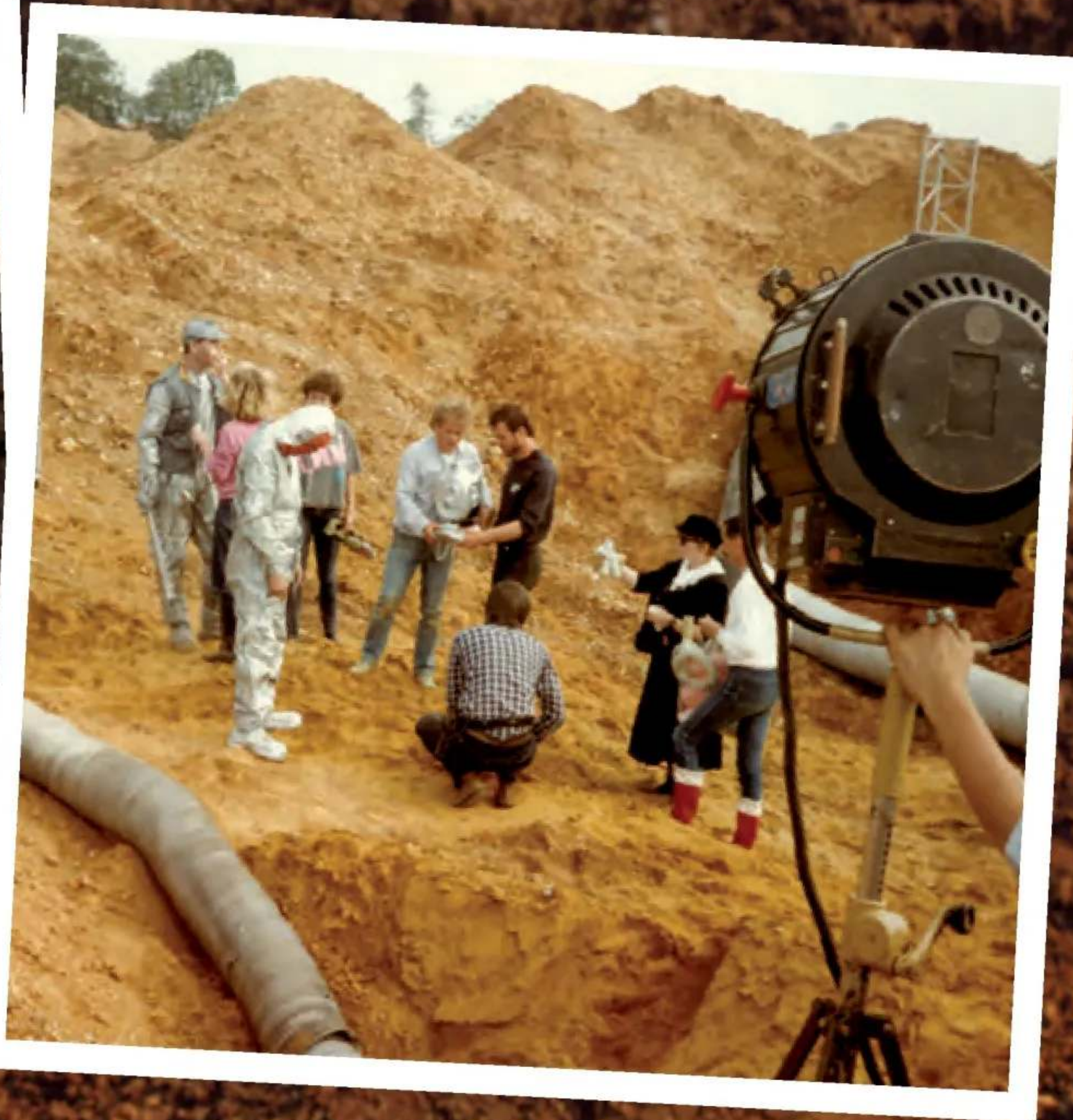
# Production

**A** day of rehearsal at the BBC Rehearsal Rooms in Acton on Monday 28 May preceded a week of location shooting. Matthew Robinson was keen for the Cybermen actors to become accustomed to the restrictions of their costumes and made them rehearse with paper bags over their heads. He also spent some time creating a distinctive 'Cyber-walk'. Initially, Brian Glover attempted to play Griffiths with a cockney accent, although it was soon agreed that he could use his own northern tones for the part. Since completing work on *The Twin Dilemma* in February, Colin Baker had resumed his Swedish tour of *The Mousetrap* which had ended its run in the first week of May, and Nicola Bryant had made various public appearances, including the St George's Day Fair at Camden Lock in

London on Saturday 21 April. Bryant had been contracted on Friday 11 May for a minimum of 11 of the 13 episodes to be made for the new series, with an option for a further year beyond this.

Filming on 16mm film began on Tuesday 29 May, running from 8.30am to 5pm. This first day involved sequences for Part One with all the scenes set outside the diamond merchants, at the scrapyard and in the alleyway. The scenes of Lytton's group planning the robbery in the car were shot outside the Dartmouth Castle public house on the corner of Glenthorne Road and Overstone Road, near Hammersmith Broadway in London, with an office in the background representing the diamond merchants. The day started around 9am, and several extras were hired to appear as business people in the background. A prop phone kiosk was also used for the shots

**Below:** Location shooting with the Cybermen actors.





of Russell calling his 'contacts' about the explosive.

With the first sequence out of the way, the cast and crew moved on to the junkyard scenes later in the morning. These were filmed at 161 Becklow Road, in Acton, West London, quite close to Television Centre, and which had a sign reading 'I.M. Foreman, 76 Totter's Lane' placed outside on one of the gateposts. This was the first time that Colin Baker had been filming, as the Doctor, in such a public place, and although he had only appeared on television in one serial, he was soon the subject of attention from the public with requests for autographs and photographs. He suggested that for each of his stories, a new cat should be embroidered on the lining of his coat, and also ventured that the Doctor should wear different cat badges on his lapel to indicate his different moods.

The new look for Peri's costumes for the 1985 series was suggested by Nathan-Turner, who felt that the leotard and shorts combination looked good on Nicola Bryant. The actress herself was not quite so keen on this style (suggesting that as an American student she should wear jeans and a sweatshirt as per her audition), nor the shocking shade of pink that was used.

Continuity with *Resurrection of the Daleks* was maintained by hiring Michael Jeffries and Mike Braben, who had played Lytton's policemen in the earlier story, to recreate their roles. Originally it was intended that the TARDIS should change from a police box into a 'Cleopatra' pillar, although on the day, an ornate Victorian masonry heater prop was used. Unlike the police box, this had no door and so the Doctor and Peri entered the ship merely by going round the back of the prop out of sight of the camera. With these scenes in the

## Right:

The Doctor and Peri track the alien signal.





junkyard completed by the afternoon, the camera crew moved to the alleyway and Davis Road, the road nearby. This was where the scenes of the Doctor and Peri tracing the signal to a locked-up house were filmed. Bryant suggested that Peri would use the phrase “meat grinder” rather than the scripted “mincer”; she later similarly ventured that the American student would talk of “cops” rather than “police”.

## Gravel pits

**S**hooting from 8.30am to 4.30pm, Wednesday 30 and Thursday 31 May were spent at Wapseys Wood, part of the Gerrards Cross gravel pits, for the excavation site, with all the scenes in Part Two and the action scenes for Part One being shot on the first day. As well as appearing in *The Tomb of the Cybermen*, the location had been used earlier in 1984 for some scenes in *The Twin Dilemma*. During the location recce in the rain, the pits had looked suitably bleak – but by the time the crew arrived to film, the dry and dusty slopes and dunes were now blossoming with all manner of greenery which had to be pulled up before shooting could begin, delaying production by several hours.

The cameras were fitted with fog filters, a glass screen across the lens with a swirling mist pumped through it to give the impression of mists on Telos’ surface. This was augmented by smoke provided on location by visual effects. The gravel pits were also decorated with small metal gantries and large silver pipes which appeared to emerge from the ground. These scenes generally revolved around Michael Attwell and Jonathan David, although Maurice Colbourne and Brian Glover were also present for the shooting



**Left:**  
A new look for the TARDIS.

of a couple of sequences on the morning of Wednesday 30.

The Cybermen costumes were the same as those used in *The Five Doctors*, with a few new remoulded masks. The extras playing the Cybermen found it difficult to move around the slippery quarry in their costumes, and frequently fell over – on one occasion crushing one of the plastic prop guns in the process. The work parties also wore the basic Cyberman body suits, covered with grey jerkins bearing the letter W in magnetic lettering. Originally it was felt that the Cybermen would need protective clothing while on the surface of Telos since the atmosphere was poisonous to them, and it was planned that they should wear blue overalls and plastic bubble helmets. These were dropped on the morning that shooting began when it was felt that this made the silver giants look rather silly, as well as being awkward for the actors involved.

Work on the first quarry day began with the meeting of Lytton and Griffiths with

## Connections: TARDIS tune

▶ When the TARDIS briefly changes into an organ, the Doctor plays a phrase from Bach’s *Toccatina and Fugue in D Minor* (c. 1705). This was unscripted and was included at the suggestion of Colin Baker, with Matthew Robinson indicating what the fingering for the keyboard should be.





Stratton and Bates as they emerged from the shallow hole dug into the quarry and covered by a lightweight grating. Visual effects built a working robotic right forearm for the scene in Part Two where Bates rolled up his right sleeve to reveal his cybernetic replacement limb. After this, a scene of two Cybermen finding the open grating was filmed, a shot not used in the finished programme.

**Below:**  
Filming at  
Gerrards Cross  
gravel pits.



The model of Cyber Control was taken on location and suspended in mid-air to line up with a distant gravel slope. Photographed from the correct angle with Attwell and David in shot, it appeared that Cyber Control was in the distance. Following this, the scenes in which Bates and Stratton successfully attacked a lone Cyberman were filmed. Ken Barker, an actor who specialised in stunts, played the Cybermen which had their heads knocked off, a prop head balanced on his shoulders with his own head leaning forward and out of vision as he was being filmed from the back. Since there were various pyrotechnic charges detonated as the head was knocked away, Barker also wore a fireproof balaclava and other protective gear under the Cybersuit. Explosive charges were buried in the gravel for gun battle sequences, with the guns internally illuminating when fired. In post-production, a green glow video effect was placed over the target of a Cybergun. Because progress on the first day had been good, an extra hour and a half's filming was possible with the available light, meaning that two scenes scheduled for the following day could be shot.

Thursday 31 was spent on the scenes with Stratton and Bates playing 'prisoner and escort' plus all the remaining material with the slave party, for which extras were needed as Cybermen and slave workers at the pit. The third member of Bates' party was Pat Gorman, previously a Cyberman in both *The Invasion* and *Revenge of the Cybermen* [1975 – see Volume 23], and who would again play one in other sections of this new story.

Back in London with the regular cast, the scenes at the scrap metal yard were filmed from 8.30am to 5pm on Friday 1 June, with the interior sequences of the criminals preparing for the job, the





landing of the TARDIS and the travellers encountering the policemen originally planned for studio recording. The venue for this was 36 Birkbeck Road, Acton, where the filming was covered by the *Gazette* and *Post* resulting in items being published on Thursday 7 June under the title *Dr Who has scrap with Cybermen*. One sequence deleted from the finished serial was a short scene in which the Doctor and Peri discussed Britain's gun laws, with Peri feeling they should contact the police. The filming included the use of weapons for both Lytton and his policemen, so a BBC firearms expert was on hand while shooting was in progress.

The first scenes to be shot that morning were those outside the scrapyard. The interior scenes in the yard were then filmed, including the materialisation of the TARDIS. The other special prop required was the illuminating transmitter which Lytton had hidden in a cupboard.

Model work filming for the serial was conducted on 35mm film on Thursday 7 and Friday 8 June. The first day was for the landing of the time vessel at Cyber Control, while the second was devoted to the explosion of Cyber Control in Part Two and the model shot of the misty Telos seen in Part One.

Recording in the studio was split into the usual two taping sessions. It was decided that the first session would concentrate on all the Earth and TARDIS material, while the second would focus on the scenes set on Telos. Because of this, Terry Molloy, James Beckett, Stephen Churchett and Stephen Wale would only be needed in the first block, while all the scenes requiring Michael Kilgariff, Michael Attwell, Jonathan David and the Cryon actresses were in the second session.

From Friday 8 June to Wednesday 20 June, rehearsals took place at the BBC's Acton facility. An extra morning of rehearsal was conducted with Baker and Bryant working with Robinson in the basement of the director's home in Chelsea to refine elements of the Doctor-Peri relationship.

## Repairing the TARDIS

A photocall for Colin Baker, Faith Brown and Koo Stark was held on Tuesday 12 June. Koo Stark's agent requested special conditions to ensure that the actress did not have to speak directly to the press. However, two days after the photocall, on Thursday 14 June, Nathan-Turner informed Stark's agent that they would no longer be using her in the serial. There had been a disagreement over terms and conditions and the actress also found the Cryon outfit would be more uncomfortable than she first thought. She was replaced by Sarah Greene, an old friend of Robinson's since the pair had worked together on Southern Television's daytime drama *Together* in 1980. Greene was contacted about playing Varne when she returned from holiday in the West Indies; she was contracted on Monday 25 June after agreeing to take the role on Monday 18. Greene had found fame as a

### Left:

The Doctor and Peri brighten up the junkyard.





**Above:**  
The Doctor carries out some repairs to the TARDIS.

presenter on shows such as *Blue Peter* and *Saturday Superstore*. Stark's departure was reported in tabloids such as *The Sun* on Tuesday 19.

On Thursday 14 June, Colin Baker and his wife, Marion Wyatt, flew out to the USA with John Nathan-Turner and his partner, Gary Downie, where they attended the Time Festival Panopticon West IV event in Columbus, Ohio, between Friday 15 and Sunday 17.

The first studio session was on Thursday 21 and Friday 22 June 1984 in Studio TC6 at the BBC Television Centre. Recording took place on both days from 7.30pm to 10.00pm, with additional recording from 2.30pm to 6.00pm on Friday 22. The afternoon recordings, for both this and the following studio block, were grudgingly cleared by Powell, who felt it should only be allocated to series which required such working hours for child performers.

The initial scenes to be recorded on Thursday 21 were those of the Doctor, Peri, Griffiths and Lytton held prisoner in a room on board the TARDIS in Part Two. After this, the corridor scenes of the Doctor repairing the TARDIS in Part One were recorded, following on from which the rest of the evening was devoted to all

the sequences in the TARDIS console room for both episodes.

In all three of the TARDIS sets, certain roundels were removed from the wall flats and replaced with circular cavities containing machinery and circuits. In Part One, the Doctor was caught by a discharge from one of the corridor roundels as he probed it with his latest gadget, the sonic lance (a hand-held illuminating prop). The discharge was created by superimposing the blue-filtered image from a spark generator over the gap between the roundel and Colin Baker.

## Sewer sequences

A flexible sheet of Mirrorlon was used in Part One to distort the shots of the Doctor and Peri in the TARDIS as the ship got caught in the gravity field of Halley's Comet. The TARDIS console screens were fed images from microcomputers with various graphics patterns including a tunnel of concentric circles, scrolls of text, a grid to locate the transmission of the distress call and also the 20-second self-destruct countdown at the start of Part Two. Another part of the console was opened in Part One for the Doctor to make repairs, while other sections of this and the console room walls were rigged to explode at the climax of Part One when hit by gun fire.

A special prop required for this sequence was a dummy Cybermen head for cutaway shots of Russell shooting his pistol at point-blank range into its face. This was intercut with shots of a Cyberman extra collapsing, parts of its helmet rigged to explode and fall away. Russell's death scene had to be carefully rehearsed and recorded several times since Robinson wanted Terry Molloy to fall in a precise spot on the console room floor, and thus



obscure the power cable which led to the TARDIS console.

A cutaway shot of Peri looking at the scanner at the end of Part Two was recorded, although the Cyber Control laboratory that she was supposedly seeing had not been recorded and was inserted later in post-production. The very end of Part Two was cut from the script, consisting of the Doctor saying, "I think it's time I sorted things out" and throwing his apple to Peri.

For the scenes on Telos in Part Two, Nicola Bryant was given a hurriedly selected off-the-peg jumpsuit which was a couple of sizes too big; this was to replace another outfit which had been made by an external company, but which was now felt to be unsuitable.

There were various problems during studio recording with the Cybermen voices where other character voices would be picked up on the microphones inside the helmets. A gag in Part One which Baker and Robinson had worked out involving the Doctor's apple was dropped from recording at the behest of Nathan-Turner who felt it was too "light entertainment"; in this, the apple fell off the TARDIS console as the ship tilted, the Doctor

caught it, took a bite and tossed it to Peri.

Friday 22 was spent working on all the sewer sequences for Part One. Two black Cybermen costumes were used in the sewer scenes as Cyberscouts, one of these being worn by Ken Barker who handled all the stunt and pyrotechnic work. One of the black Cybermen was fitted with small flash charges and also tubes through which green liquid could be pumped as Griffiths fired at it. A lightweight automatic pistol prop was made for Lytton to hand to the Cyber Leader so that David Banks could effortlessly snap the 'metal' weapon.

The sewer sets were made of flexible flats which could be rearranged to create different locations. Unfortunately, since these were lightweight pieces of scenery, they had a habit of moving when the actors leant against them. In the end, stagehands were used to prop the 'brick' walls up from the rear as the scenes were recorded. One large section of wall was constructed to slide open and reveal the entrance to the Cybermen's base. This control room was a two-level set with a rear gantry running behind computer banks and bays in which both sewer workers and fake policemen were turned into Cybermen. A variety of smaller computer banks and control panels came from stock from earlier stories.

Recording on the sewer sets was attended by representatives of Thames Water in gratitude for their co-operation with the design team's research; Thames Water offered Baker and Bryant an invitation to visit their sewers whenever they liked...

The Doctor's attack on a Cyberman with his sonic lance saw him thrusting the device into the creature's chest unit. Parts

### Connections: Hi-yo Silver

▶ Peri accuses the Doctor of acting like the Lone Ranger, a fictional masked Western hero, who, along with his companion Tonto, fought outlaws in numerous American radio and TV shows, books and comics, first appearing in 1933.



**Left:**  
Turbulence in the TARDIS... hold on tight!



'TO BECOME ACCUSTOMED TO THE RESTRICTIONS OF THEIR COSTUMES, THE CYBERMEN ACTORS REHEARSED WITH PAPER BAGS OVER THEIR HEADS.'



of the chest unit were rigged to explode, and a red video glow effect was placed over the lance, continuing to the scene in which Lytton finds it.

It was originally planned that the new serial would open with shots of sewer rats seen from the Cybermen's point of view (using a handheld camera), but the creatures (named Teddy and Freddy) performed poorly in studio and the idea was abandoned. The last shots of the evening were the capture of the two workmen in Part One, with three different versions being recorded. For the first take using a static camera, actor Stephen Churchett screamed loudly, while in the second take he was silent. It was the third take using the handheld camera zooming in on Churchett which was used in the finished programme. This shot was overlaid on itself several times and digitised, with distorted colours added by a video effect in post-production. A similar effect was used for Payne's death.

## Silver costumes and make-up

**A**fter the weekend, rehearsals began again for the remainder of the story, starting on Monday 25 June. The make-up for the Cryons required for the second studio was quite a challenge. Each of the actresses wore bald caps and had whitened faces beneath the semi-transparent masks that had all been cast from the same mould. When the join between the mask and the actresses' mouths was clearly visible, Nathan-Turner suggested the addition of silver whiskers. The masks were a very tight fit, and also very disorientating to wear because the artistes were required to see out through huge lenses fitted in the eye sockets. The Cryon costumes were latex one-piece body suits which the actresses had to be sewn



into. Silver make-up and long fingernails were added to the actresses hands. Sarah Greene in particular found her costume and mask very claustrophobic. Work on the costumes was still taking place half an hour before recording of the Cryon scenes was due to start.

The concluding studio days were from Friday 6 to Sunday 8 July 1984, again in Studio TC6. This second recording session was originally to take place from Thursday 5 but was pushed back by a day. Recording took place from 7.30pm to 10.00pm on each day, with additional afternoon recording also taking place from 3.30pm to 6.00pm on the Friday, and 2.30pm to 6.00pm on the Saturday and Sunday.

The first day was spent on all the scenes in the refrigerated vastial storeroom (and the corridor just outside). The costume for Flast differed from those of the other Cryons; it had a darker ruff and a short clear cape. The mask for Flast was scarred to reflect that she had been tortured.

During camera rehearsals for her scenes, comic impressionist Faith Brown kept the cast and crew amused by delivering her lines in the manner of others, such

### Above:

The Doctor and Peri join the Cryon resistance.



## ATTACK OF THE CYBERMEN

▶ STORY 137

### Right:

The head of the new Cyber Controller had a smooth silver dome.

as Hilda Ogden from *Coronation Street*; Brown had also worked with Robinson in rehearsals to establish a body language of hand movements for the Cryons.

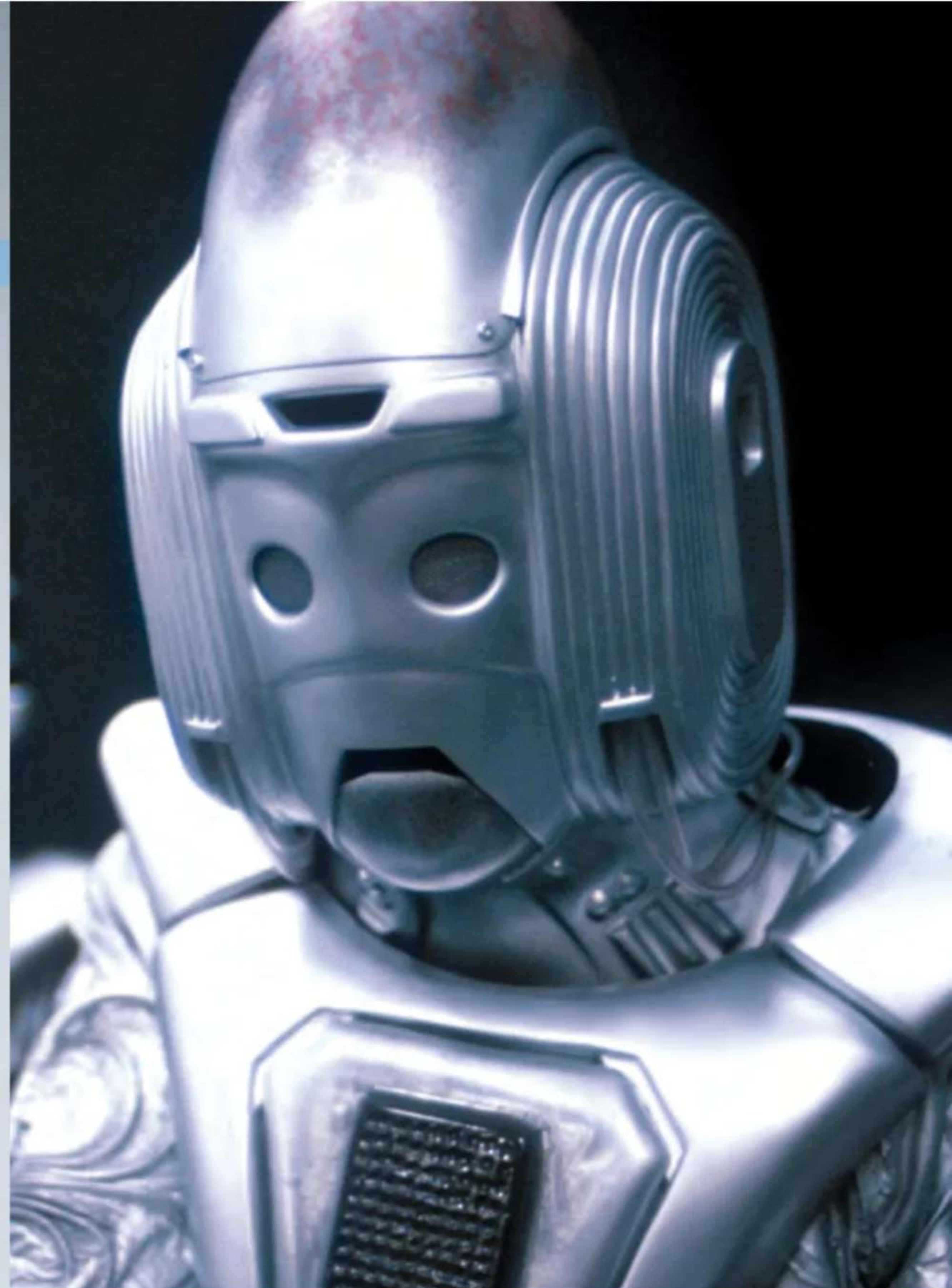
The Cyberman which fell victim to the tray of vastial had its right arm rigged to catch fire after the charge on the tray was detonated, although its ultimate destruction was achieved by replacing the actor with a dummy Cyberman which was then exploded. Flast's demise involved smoke fumes pumped through tubes secreted under Brown's cape, suggesting the Cryon boiling away as she died.

A photocall had been held earlier in the day with Brown in make-up, but because the appearance of Flast was substantially altered prior to recording, Nathan-Turner asked that the photographs should never be issued.

A BBC photocall was arranged on Saturday 7 July for the Cryons, and it was on this day that all the scenes in the tombs themselves were recorded, in addition to the sequences of Lytton, Griffiths, Bates and Stratton moving through the ducts of Cyber Control, up to the group's demise at the launch bay doors. A mirror was used

to get the required camera angle for the scene of the Cybermen grabbing Lytton and capturing him.

The tomb sets were different to those which had appeared in *The Tomb of the Cybermen* and were an element of disappointment for Levine, who had helped with research into the originals; much of this was due to budget restrictions which also disappointed Robinson who had wanted the cells built on tiered scaffolding. The argument



put forward by Nathan-Turner for the change was that only the long-term fans – a small proportion of the audience – would realise the difference. The new version was a single level set raised from floor level; the cells which the Cybermen inhabited now had doors rather than the cellophane membrane of the 1967 serial. The tombs were given a cold atmosphere by the use of dry ice in the studios and fitting mist filters to the cameras. Pat Gorman played the rogue Cyberman in a standard costume which had been covered in dust, cobwebs and a form of green slime. He also knocked the head off the stunt Cyberman.

Another dummy was needed for the scene in which the Doctor removed the face plate from a dormant Cyberman in its cell and activated the inbuilt distress system in its head. For the death of Varne, a video effect of echoed images was used in conjunction with front axial projection. Sarah Greene's jumpsuit was made using a light-reflective material, which caused Varne's corpse to give off an intense glow of energy as she died. Recording concluded on Sunday 8 July with all the

### Connections: Cyber catch-phrase

- ▶ At the climax to Part One, the Cyber Leader threatens to kill Peri, saying, "Destroy her! Destroy her at once!" This was a deliberate echo of the almost identical phrase spoken by the Cyber Leader at the climax of Part One of *Earthshock* [1982 - see Volume 35]: "Destroy them! Destroy them at once!"





scenes set in the laboratory of Cyber Control, and then in the Cryons' cave sets and headquarters. The laboratory reused several pieces of equipment from the sewer base in the previous studio session, most notably the Cyberman conversion alcoves which were on a small raised dais. The Cryons' set was another multi-level set with stock computer terminals dotted amongst the rocks; the monitors used Colour Separation Overlay (CSO) to allow scenes from Cyber Control to be placed into them. Sarah Berger was amused when Nicola Bryant – a relative television newcomer – gave her suggestions on her performance. Berger and Greene found themselves in hysterics over some of their lines, and also choked on the dry ice mist behind their masks.

## The Doctor's violent actions

**T**his was the only day that Michael Kilgariff appeared in studio, wearing a new, specially modified Cyber Controller costume. This was a larger version of the standard Cyberman body, but as with the Controller in *The Tomb of the Cybermen* there were no 'jug handle ears' on the helmet, and the head rose up into a smooth silver dome. Although the actor found the new costume a lot lighter and easier to wear than the 1967 version, he also felt that it lacked the impact. The

actor also moved in the jerky fashion he remembered using for *The Tomb of the Cybermen*. The torture of Lytton was accomplished simply by having Maurice Colbourne hold bags of make-up blood in his hands, and then burst these as the two Cybermen applied pressure, with the scarlet fluid running out between his fingers; Nathan-Turner was keen that this should look very nasty, but Robinson subsequently cut the sequence down in editing. The battle scene leading up to the Cyber Controller's death was very complex and had to be recorded in one take, if at all possible. This included a great many flash charges, and also the pumping of green liquid through tubes attached to the Cyber Controller costume. The Controller's final demise was in a cutaway shot of a dressed dummy exploding, and Robinson and Nathan-Turner persuaded Baker to play this sequence with a sense of anger about the fate of Lytton, fuelling the Doctor's violent actions.

The hot studio days in the stifling Cryon costume took their toll on Sarah Greene. She got home dehydrated and dizzy, heard a phone message from her partner, television presenter Mike Smith, who was away covering the British Touring Car Championship in Germany, drank two cans of Stella Artois and passed out, to be found by Smith when he got home at midnight. ■

### PRODUCTION

**Tue 29 May 84** Glenthorne Road, Hammersmith, London [Bank; Side Street]; London Scrapyard, 161 Becklow Road, Hammersmith [Junkyard]; Davis Road, Ealing, London [Alley]

**Wed 30–Thu 31 May 84** Gerrards Cross Gravel Pits, Wapseys Wood, Bucks [Telos]

**Fri 1 Jun 84** Cameron Scrap Merchant, 36 Birkbeck Road, London [Garage]

**Thu 7–Fri 8 Jun 84** Model Stage, Western Avenue, London: Model Filming

**Thu 21 Jun 84** Television Centre Studio 6: TARDIS Small Room/Corridor/Console Room; Earth Cyber Base

**Fri 22 Jun 84** Television Centre Studio 6:

Earth Cyber Base; Sewers

**Fri 6 Jul 84** Television Centre Studio 6: Refrigeration Unit; Corridor outside Refrigeration Unit

**Sat 7 Jul 84** Television Centre Studio 6: Long Gallery; Cell

**Sun 8 Jul 84** Television Centre Studio 6: Cyber Control Ducting; Cyber Laboratory; Cryon Base; Cryon Tunnel



# Post-production

**D**uring post-production, the title of the story became *Return of the Cybermen* for a while, before reverting to *Attack of the Cybermen*.

The gallery-only post-production day for *Attack of the Cybermen* was Friday 13 July 1984 in TC2; to give a bleak look to the Telos film sequences, the colour was desaturated to give a grey atmosphere to the planet. Editing then took place between Monday 16 and Thursday 26 July. Various cuts were made to both episodes. In Part One, after the Doctor and Peri headed back to the TARDIS, there was a scene in the sewers with Lytton's gang where Griffiths commented on the stench and Lytton heard something; Lytton reprimanded his group for making a noise ("Perhaps I should buy the pair of you a megaphone. Then you could announce our intentions to the whole world"). The group was watched

**Below:**  
Cybermen  
assemble  
for action.



by a large black figure that emits 'the gentle, regular wheezing of a mechanical respirator'. A short scene of the Cyber Leader's party making its way through the sewer was cut towards the end of the episode. Removed during editing from Part Two was a short scene at the start of the episode where the Controller was informed that both the TARDIS and their own time vessel were heading for Telos.

There was then a sequence where two Cybermen entered a cell in tombs to revive one of their number; the creature suddenly came to life, forcing its comrades back and lurching off down the long gallery. This was lost in a reordering of scenes following both the TARDIS and Stratton/Bates narratives.

## Radiophonic music

**A**fter the escape by Peri, Lytton and Griffiths, there were then two more scenes after the encounter with Threst. In the first, the Controller studied the captured Doctor on a screen in the Cyber Lab and commented on why a powerful mind should be housed in such a fragile body; a Cyberman suggested destroying the Doctor, but the Leader said they needed him: "You forget our intention. What we have planned will anger the Time Lords of Gallifrey. To have one of their kind hostage may well serve our cause." While Peri was deemed no threat, the Controller said that the Doctor should be disciplined. The next short scene was of the Doctor being dragged along the long gallery by the Cybermen and commenting that he was only made of flesh and blood: "Not for much



longer, Doctor,” said the Cyber Leader. A short film sequence of two Cybermen discovering the damaged grating where Lytton’s party had entered Cyber Control was dropped along with short scenes of the Cybermen pursuing the group inside the ducting and Lytton’s group climbing upwards; these scenes were re-sequenced, leading up to Lytton’s capture. This then continued into a scene at the Cryon base where Threst heard of these events. After Flast’s death, there was a scene in the long gallery with the Doctor, Peri and the Cryons taking refuge in the cell from the imminent explosion.

The incidental score for the story was composed from May by Malcolm Clarke which, in terms of style and themes, gave continuity to *Earthshock* and *Resurrection of the Daleks*, both of which he provided the scores for. In the event, much of the

finished music was based on the ‘Cyber-march’ heard in *Earthshock* with some bands of music being used directly as stock tracks from the earlier story. For scenes where Halley’s Comet was referred to, Clarke also used themes and melodies which he had already created in late 1980 for the BBC2 programme *The Comet is Coming* broadcast on Monday 25 May 1981. Other musical references included Clarke’s own score for *The Twin Dilemma* and also Ron Grainer’s theme tune. The most distinctive new composition was Clarke’s strident theme for Lytton which was used throughout both episodes. Just under 55 minutes of radiophonic music, in 65 separate tracks, was used on the serial with the metallic sounds generated by a Yamaha DX7.

The episodes were dubbed on Monday 27 and Tuesday 28 August, and Wednesday 26 and Thursday 27 September 1984. ■

#### Above:

Lytton falls victim to Cyber-conversion.



# Publicity

## Below:

Jacqueline Pearce, Colin Baker and Nicola Bryant pose for publicity photos for *Cinderella* on the set of *Timelash* [1985 -see Volume 41].

▶ A photocall with Colin Baker in his Doctor costume, but with Faith Brown recognisable as herself, was staged in early July. *Faith puts on a new face for Dr Who* was the title of a story to accompany one of these images in the *Daily Express* on Tuesday 3 July in which the actress revealed that she was a fan of the series and had wanted to work with Baker again after they had featured on *Celebrity Squares*. Faith Brown then discussed her appearance on *Doctor Who* with Frank Bough and Debbie Rix on BBC1's *Breakfast Time* on Friday 13 July.

▶ The Drama Early Warning Synopsis for *Attack of the Cybermen* was issued on Tuesday 4 December 1984. The closing credits had to be re-edited prior to broadcast because designer Marjorie Pratt had erroneously been credited Marj Pratt. The opening credits also differed from the norm as the story title and writer credit were written entirely in capital letters.

▶ As well as changing the running times of the episodes, it was decided that *Doctor Who* should be returned to its traditional early Saturday evening slot





of 5.20pm – the previous three series having been shown in early evening slots on weekdays. The production team had intended that transmission would be around 6.15pm, but BBC1 controller Michael Grade felt that the earlier slot was better and that the dreams-come-true show *Jim'll Fix It* should run after *Doctor Who* in the later slot.

▶ *Doctor Who* formed part of the New Year line-up for the BBC with *Attack of the Cybermen* starting on the first Saturday of 1985. *Radio Times* printed a small picture of Colin Baker to promote the new series, and the programme listing for Part One was accompanied by a picture of the Doctor and another of a Cyberman. Further publicity was seen on television during the week prior to the broadcast of Part One. BBC's *Breakfast Time* heralded the return of *Doctor Who* on Friday 4 January, showing an extract of the Cyber Leader ordering Peri's death. Trailers the following evening showed clips of the Cybermen in the sewers and Lytton finding the Doctor's sonic lance.

▶ The main publicity for the serial appeared on the Saturday 5 January edition of *Saturday Superstore* which featured appearances from Colin Baker and Nicola Bryant along with former companion Mary Tamm and actress Jacqueline Pearce (who had guest-starred in *The Two Doctors* [1985 – see Volume 41]) and who had been



appearing since Boxing Day in the pantomime *Cinderella* at the Gaumont Theatre in Southampton. Live from Studio 7 at Television Centre, the cast chatted about *Doctor Who* with hosts Mike Read and Sarah Greene, and previewed one of

the scenes featuring Greene from Part Two.

▶ Part Two of *Attack of the Cybermen* was given special promotion in *Radio Times* in the form of an article in the children's Back Pages section. *There's Trouble in Store for Sarah* looked at Sarah Greene's guest appearance in the programme, with comments from Sarah and also gave some background on the Cybermen. In addition to colour photos of two Cybermen, Rost and Varne on the page-and-a-half spread, Clive Doig contributed some *Doctor Who* type puzzles for the youngsters.



Left:

Part One of *Attack of the Cybermen* promoted in *Radio Times*.

Left:

The *Radio Times* article on Sarah Greene's guest appearance in *Doctor Who*.





# Broadcast

**Above:**  
Flast is  
discovered by  
the Cybermen.

- ▶ The opening night of the new season was a great success, with almost nine million viewers tuning in – the largest audience since *Time-Flight* [1982 – see Volume 35]. However, by the following week the serial had lost almost two million viewers and was back to the same level as the previous two series, and again facing competition in many ITV regions from the popular American action series, *The A Team*.
- ▶ There were many complaints about the crushing of Lytton's hands towards the end of Part Two. In the 9-15 February 1985 edition of *Radio Times*, letters criticized the violence of both this serial and the subsequent *Vengeance on Varos* [1985 – see page 96]; one reader condemned the Doctor's ruthless gunning down of his adversaries and the torture of Lytton, but another thought that *Attack of the Cybermen* was one of the best stories for a long time.
- ▶ The story was re-edited into four episodes for its sale to overseas broadcasters and was screened in the United States, Australia, Canada, United Arab Emirates, New Zealand and Germany (as *Angriff der Kybermänner*).
- ▶ Eric Saward later admitted that he had never been happy with the final version of the script he had drafted, and was particularly disappointed at the way the Cryons were portrayed – disliking their squeaky voices. Gerry Davis, who had returned to the US, was also mildly put out to find that a Cyberman serial had been made without his input.
- ▶ Paula Woolsey submitted two further episodes for *Doctor Who* under her own name after the completion of *Attack of the Cybermen*, but these were abandoned during the reorganisation of the programme during its 1985 hiatus.
- ▶ UK Gold broadcast the serial in four-part and compilation versions from October 1994 and *Attack of the Cybermen* has been broadcast on the Horror Channel since April 2014.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 5 January 1985	5.20pm - 6.05pm	BBC1	44'17"	8.9M (71st)	61
<b>Part Two</b>	Saturday 12 January 1985	5.20pm - 6.05pm	BBC1	44'29"	7.2M (104th)	65



# Merchandise

**A**ttack of the Cybermen was novelised by Eric Saward and published by Target as Book No 138 in April 1989, with a cover by Colin Howard. Saward added a great deal of background to the events in London, particularly regarding Charlie Griffiths, Joe Payne and Vincent Russell. The story strand concerning Flight Leader Lintus Stratton and Time Navigator Eregous Bates of Hatrey Sedtry trying to reach their time ship was also reworked slightly to improve the pacing. The Cryon Threst went under the name of Thrust. The book was reissued in October 1992 with a new cover painted by Alister Pearson. Colin Baker recorded an abridged version of this novelisation for BBC Worldwide in spring 1995; this was issued in August 1995.

*Attack of the Cybermen* was released on VHS, along with *The Tenth Planet*, in a Cyberman tin in November 2000.

The BBC Worldwide DVD release of *Attack of the Cybermen* came in March 2009. It included the following special features:

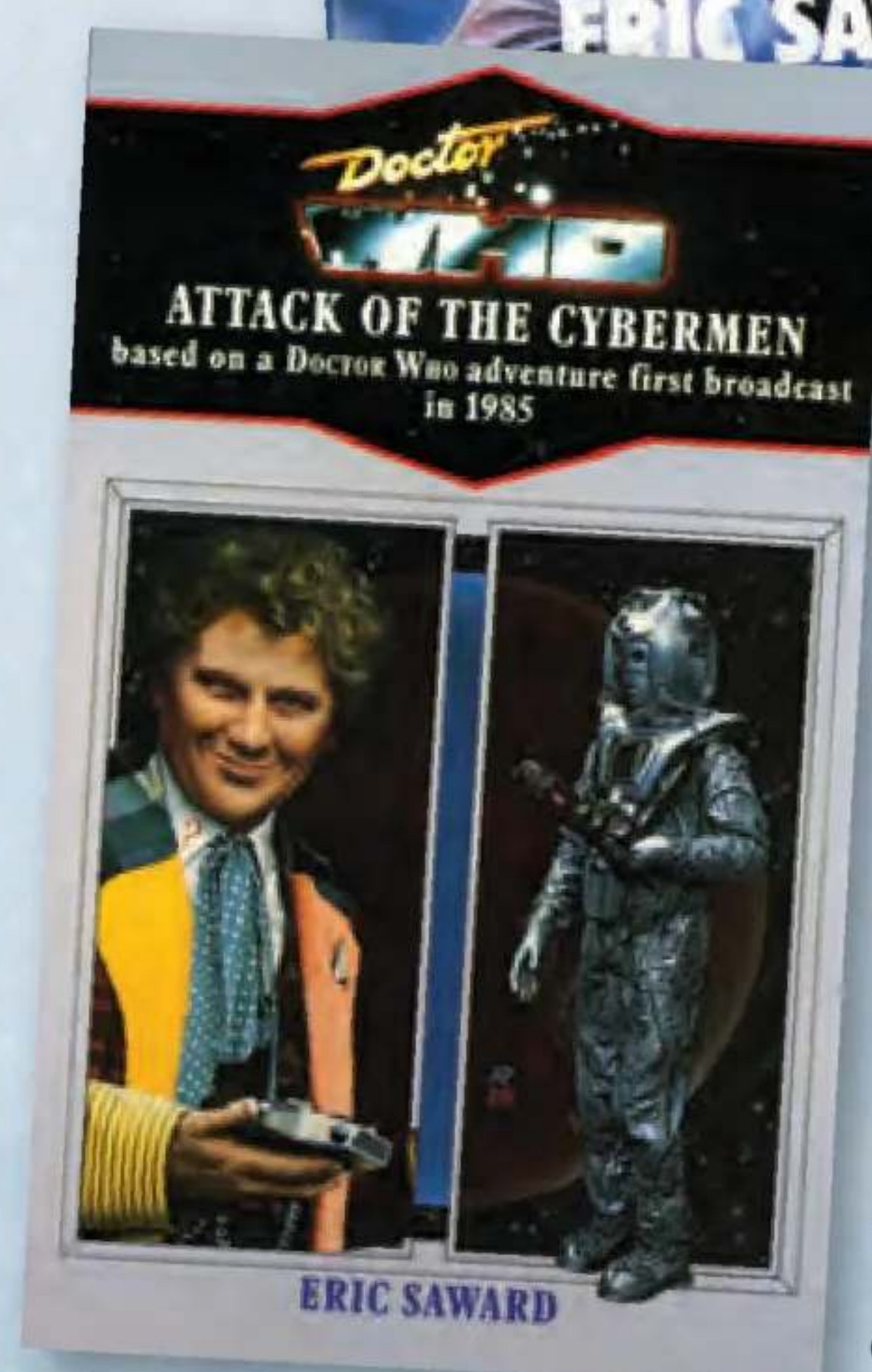
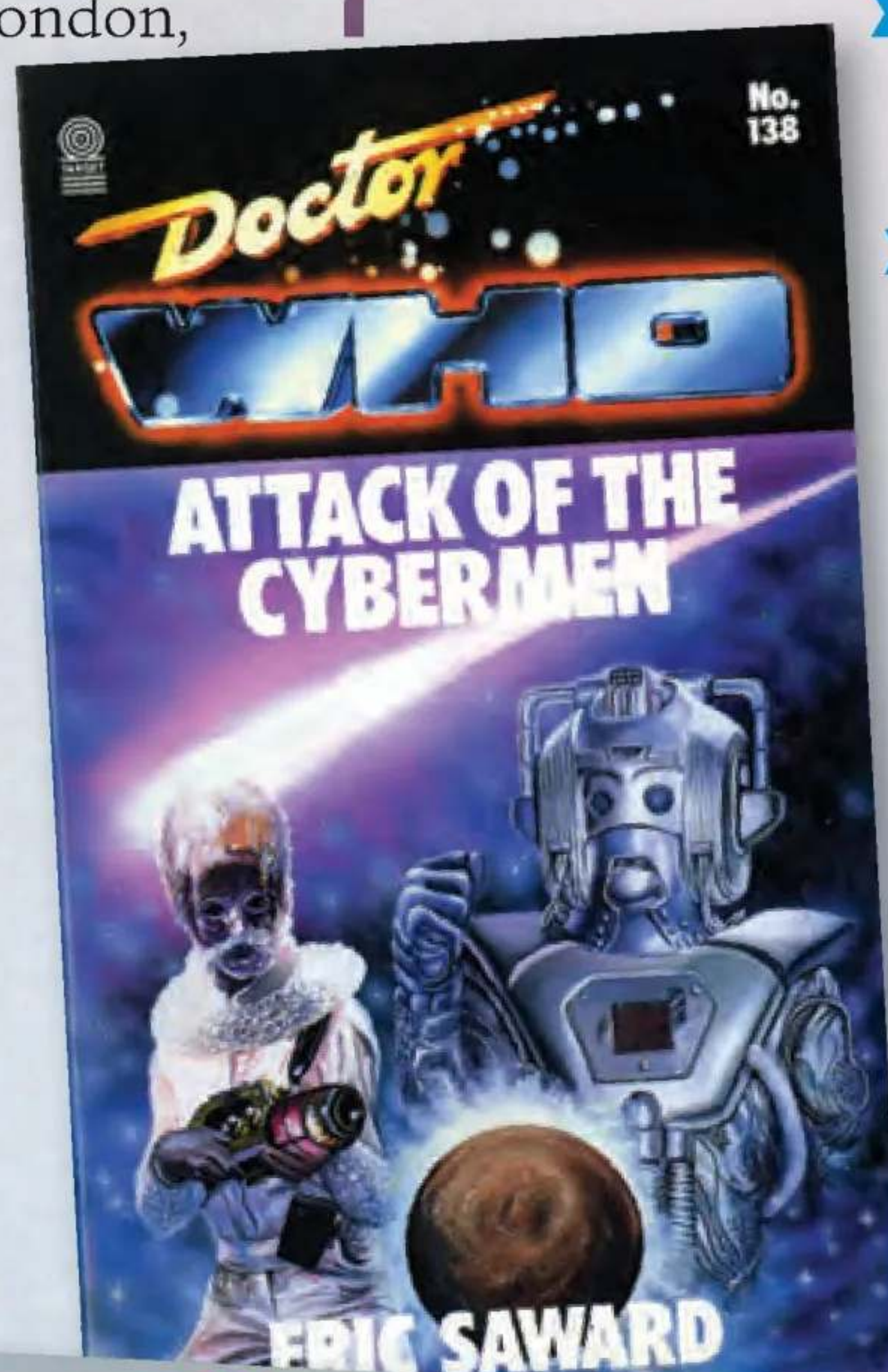
- ▶ **Commentary** with Colin Baker, Nicola Bryant, Terry Molloy and Sarah Berger
- ▶ **The Cold War** - making of documentary

- ▶ **The Cyber Story** - history of the Cybermen in *Doctor Who*
- ▶ **Human Cyborg** interview with Kevin Warwick, professor of cybernetics at Reading University
- ▶ **Photo Gallery** - selection of photos from the production

- ▶ **The Cyber-Generations** - selection of photographs of the Cybermen
- ▶ **Trails and Continuity** - trailers and continuity announcements from the original BBC1 broadcasts
- ▶ **Isolated Score** - option to listen to Malcolm Clarke's music score
- ▶ **Radio Times Listings** in Adobe PDF format
- ▶ **Coming Soon** - trailer for the DVD release of *Image of the Fendahl* [1977 - see Volume 27]
- ▶ **Subtitle Production Notes**

**Left:**

Book covers for the story, by Colin Howard and Alister Pearson.

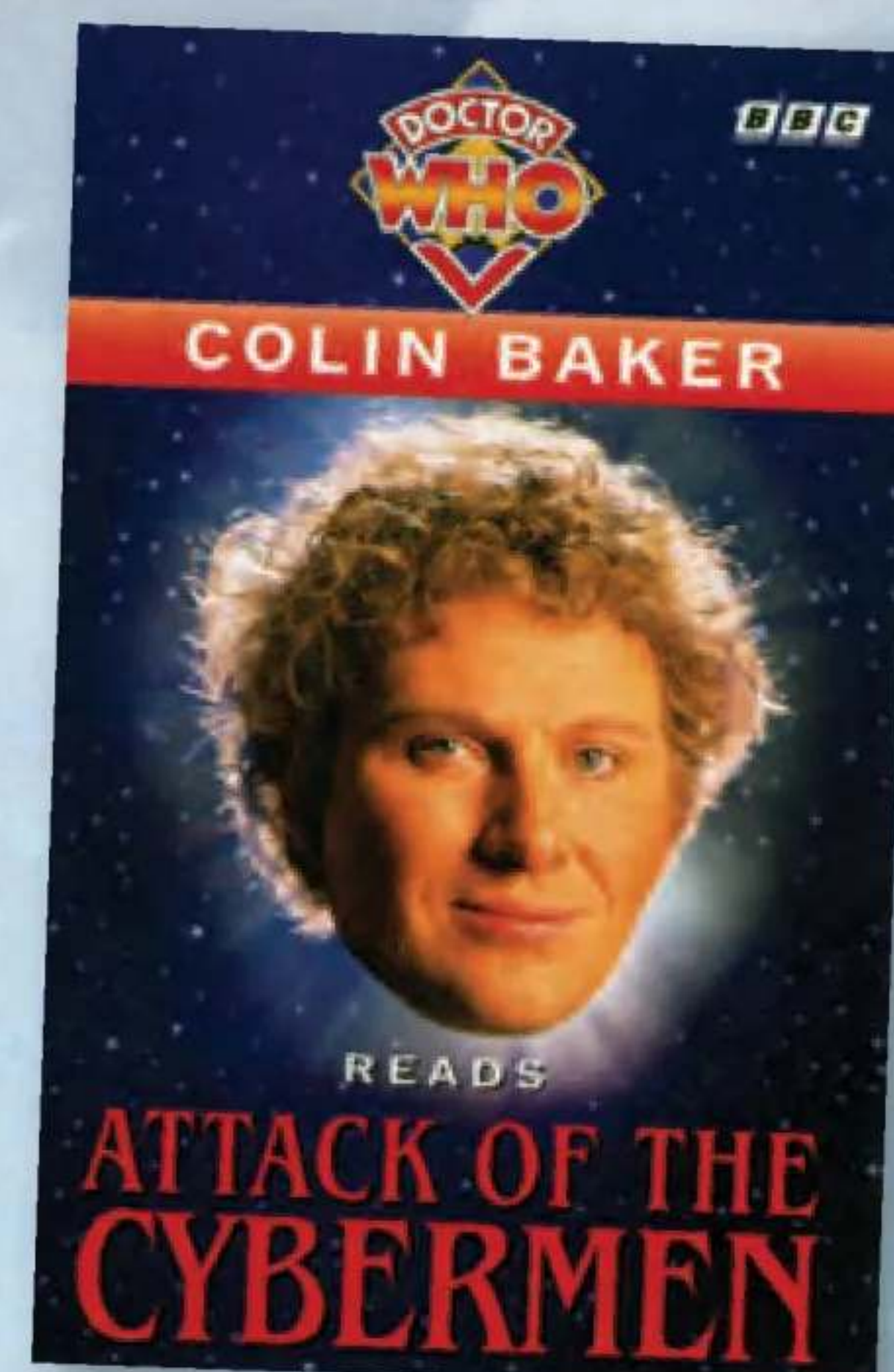


The story was also released on DVD by GE Fabbri as #82 of its *DVD Files* in February 2012.

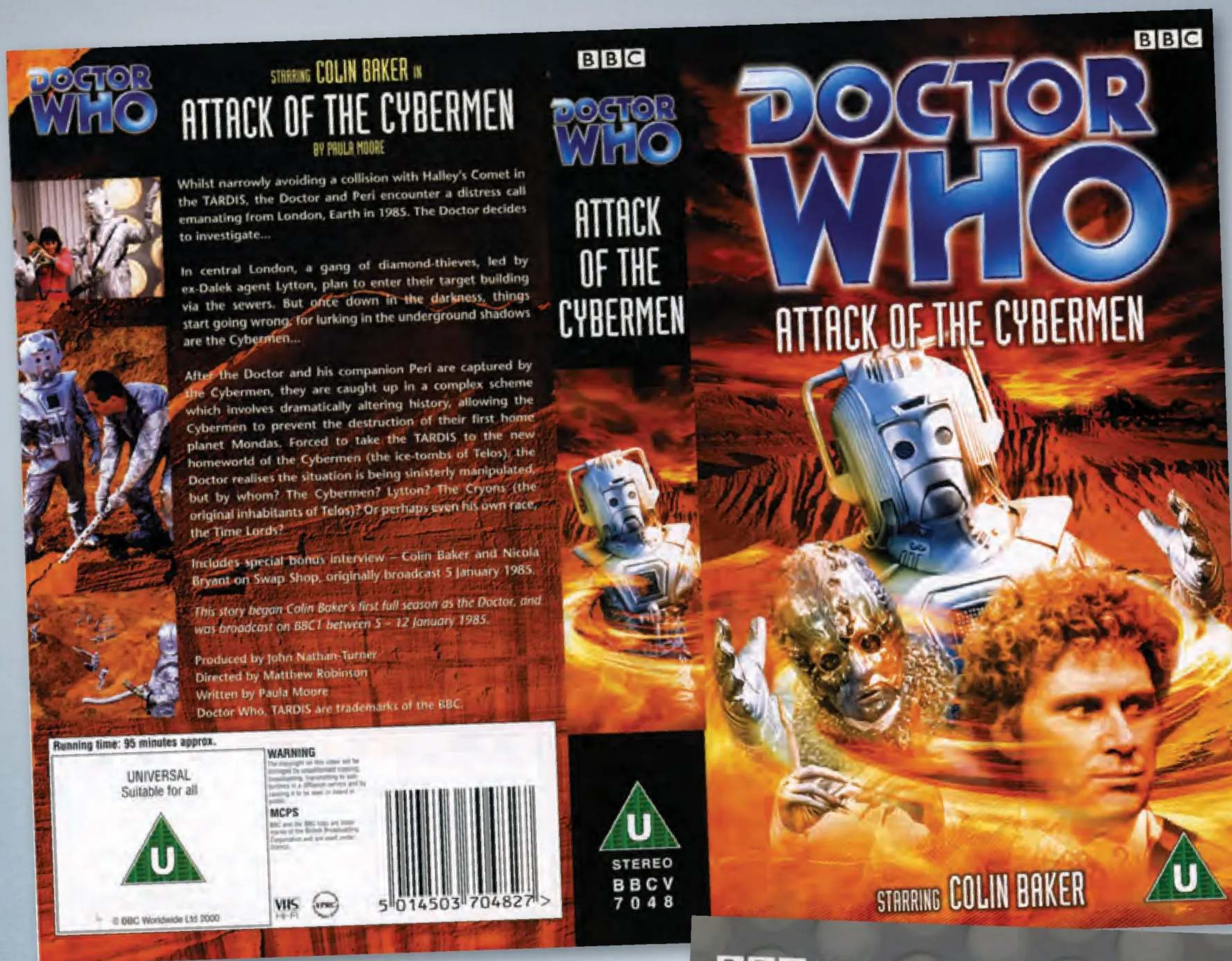
*Doctor Who Tales from the TARDIS: Volume One* was released by BBC Worldwide in July 2004. This three-CD set contained 12 stories including *Attack of the Cybermen* read by Colin Baker. Music from *Attack of the Cybermen* was included on Silva Screen's CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014.

**Below:**

The talking book, read by Colin Baker.



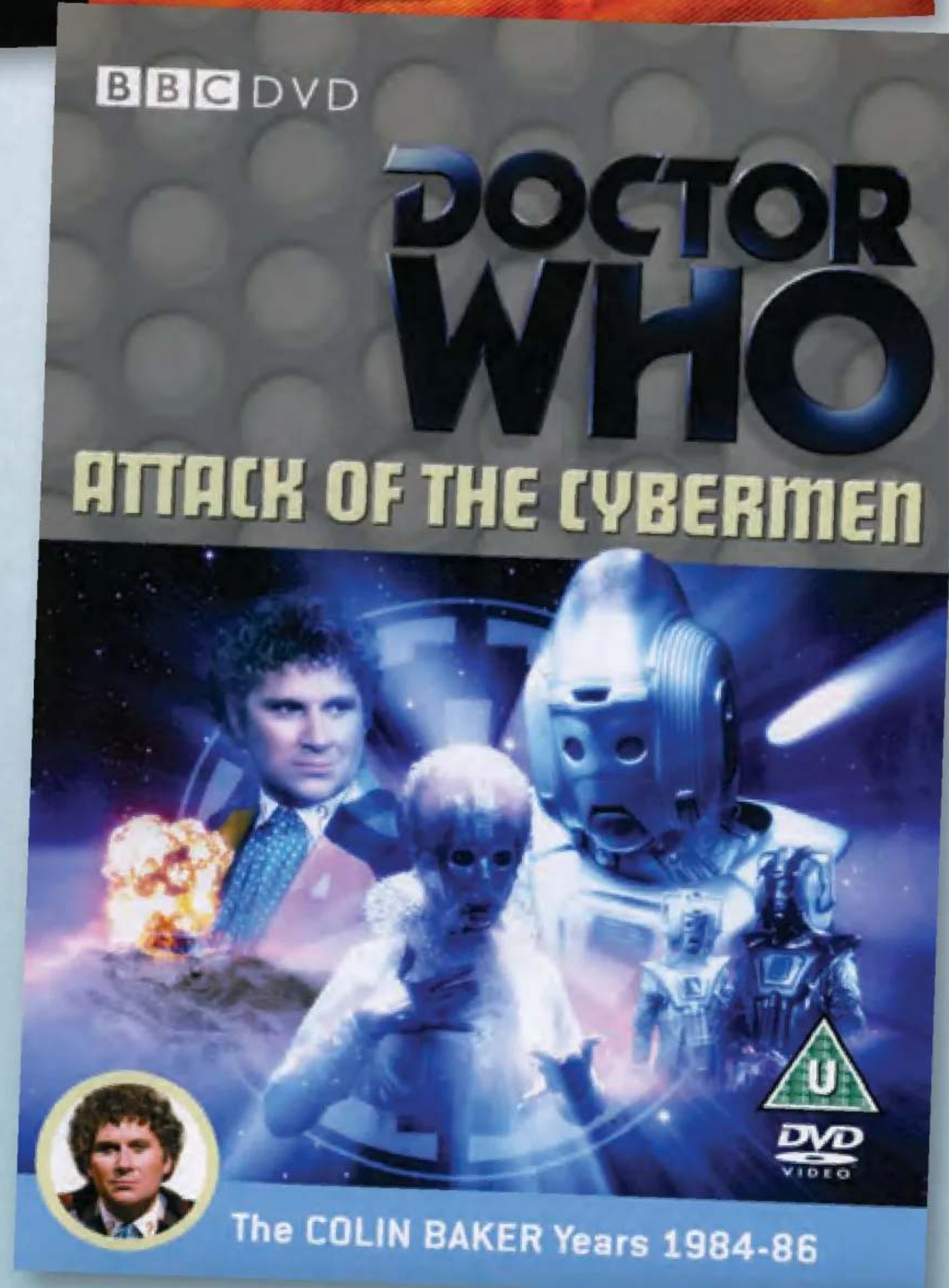




**This page:**  
Video and  
DVD covers for  
*Attack of the  
Cybermen*.

An *Attack of the Cybermen* print from The Stamp Centre was issued in 2008. Some copies were signed by Nicola Bryant and Colin Baker.

A Harlequin Metal Miniatures figure of a Cryon was issued in 1999. Full-size Cyberman helmets were made available from Head Up Display in 1999 (these included the Cyber Controller). An *Attack of the Cybermen* talking Cyberman, in black and silver variants, was produced by Product Enterprise in July 2006. A full-size replica of the Cyber Controller head was produced by This Planet Earth in 2011, priced at £425. Figures of Peri and a Cyberman with its faceplate missing (with faceplate and gun accessories) were manufactured by Underground Toys in March 2012. Titan Merchandise produced a Cyberman Scout Maxi Bust in December 2013. ■





# Cast and credits

## CAST

<b>Colin Baker</b> .....	The Doctor
with	
<b>Nicola Bryant</b> .....	Peri
<b>Maurice Colbourne</b> .....	Lytton
<b>Brian Glover</b> .....	Griffiths
<b>Sarah Berger</b> .....	Rost [2]
<b>Esther Freud</b> .....	Threst [2]
<b>Faith Brown</b> .....	Flast [2]
<b>Sarah Greene</b> .....	Varne [2]
<b>Terry Molloy</b> .....	Russell <sup>1</sup>
<b>James Beckett</b> .....	Payne [1]
<b>David Banks</b> .....	Cyber Leader
<b>Michael Kilgariff</b> .....	Cyber Controller
<b>Michael Attwell</b> .....	Bates
<b>Jonathan David</b> .....	Stratton
<b>Brian Orrell</b> .....	Cyber Lieutenant
<b>John Ainley</b> .....	Cyberman
<b>Stephen Churchett</b> .....	Bill [1]
<b>Stephen Wale</b> .....	David [1]

<sup>1</sup> Credited on-screen for Part One only

## UNCREDITED

<b>Keith Chamberlain, Ken Pritchard, Christopher Holmes, Cy Town, Penny Lambirth</b> .....	City People in Street
<b>Michael Braben, Michael Jeffries</b> .....	Policemen
<b>Ian Marshall-Fisher, Roger Pope, Thomas Lucy, Pat Gorman</b> .....	Cybermen
<b>Pat Gorman, Stephen Hull, Chris Connolly, Tim Milsom</b> .....	Work Party on Telos
<b>Ken Barker</b> .....	Stunt Cyberman
<b>Pat Gorman</b> .....	Rogue Cyberman
<b>Ken Pritchard</b> .....	Man being Cyberised
<b>Trisha Clark, Irela Williams, Maggie Lynton</b> .....	Cryons

## CREDITS

Written by Paula Moore
[pen name for Paula Woolsey and Eric Saward, from a story idea by Eric Saward with Ian Levine]
Title Music Composed by Ron Grainer
Incidental Music: Malcolm Clarke
Special Sound: Dick Mills, BBC Radiophonic Workshop
Production Manager: Andrew Buchanan
Production Associates: June Collins, Sue Anstruther
Production Assistant: Llinos Wyn Jones
Assistant Floor Manager: Pennie Bloomfield
Film Cameraman: Godfrey Johnson
Film Sound: Barrie Tharby
Film Editor: M.A.C. Adams
Visual Effects Designer: Chris Lawson
Video Effects: Dave Chapman
Vision Mixers: Nigel Finnis [1-2], Dinah Long [2] <sup>2</sup>
Technical Co-ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Lighting Director: Henry Barber
Studio Sound: Andrew Stacey
Costume Designer: Anushia Nieradzic
Make-up Designer: Linda McInnes
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: Marjorie Pratt
Producer: John Nathan-Turner
Director: Matthew Robinson
BBC © 1984.

<sup>2</sup> Nigel Finnis supervised Block One, Dinah Long supervised Block Two



# Profile

**COLIN BAKER**

The Doctor

**N**o lead actor has had to carry *Doctor Who* through a more unsettled time than Colin Baker, a period marred by behind-the-scenes in-fighting and falling ratings.

Baker was born 8 June 1943 in London at the Royal Waterloo Lying-In Hospital during an air raid. As a baby, Baker narrowly avoided death in another bombing raid while in his cot. When Baker's father returned from the war, the family moved to Rochdale when he became managing director of his own asbestos company in Manchester.

Baker's acting career began with a nativity play at his primary school, St John's. At St Bede's College all-boys grammar school he joined the chorus for *Yeoman of the Guard* and the following year was female lead Phyllis in *Iolanthe*.

He made a one-off first TV appearance through the mother of a schoolmate who was a casting director at Granada, playing a small boy decorating a Christmas tree in the 1956 Christmas special of sitcom *My Wife's Sister*.

Despite this brush with fame, Baker still felt that, as he put it to *Doctor Who Magazine's* Benjamin Cook in 2002, "the idea of being an actor seemed silly, frankly." Instead, at 18,



his father put him into work as a trainee solicitor at Fox, Brooks & Marshall, working for no pay while still living at home.

Baker's mother was a keen theatre-goer and during an amateur performance of *The King and I* at the Palace Theatre, Manchester, Baker said to his mother, "I'd love to have a go at that." He was overheard by a man sat in front, who introduced himself as president of the amateur society and invited Baker to audition. Baker soon joined the North Manchester Amateur Operatic and Dramatic Society and later the Rochdale Curtain Theatre amateur group.

When his father was incapacitated by a stroke at 50, Baker decided to seize the moment. Moving to London with his mother, initially intending to finish his law exams, he auditioned unsuccessfully for RADA. Trying again, he was accepted the following year but instead chose LAMDA, the London Academy for Music and Dramatic Art.

Heading out into the acting world in 1969, and after briefly driving a taxi in Minehead, Baker's first work was a tour of *Plaintiff in a Pretty Hat* which promptly closed after three weeks, followed by *The Other House* at the Mermaid Theatre. Rep theatre stints followed at the Yvonne Arnaud Theatre in Guildford (1969/70), Liverpool Playhouse (1972) and Marlowe Theatre, Canterbury (1973).

Baker's first proper TV work came in two episodes of Sartre serial *Roads to Freedom* (1970) as rapist Claude. His first appearance came in episode five, broadcast 1 November 1970. Producer David Conroy later cast Baker again, as Anatole Kuragin, in two episodes of *War & Peace* (1972).

Baker found more small TV parts. In *The Adventures of Don Quick* (1970) he was a rebel in an episode with Kate O'Mara. The same year also brought parts in



*Happy Ever After* and *Hamlet*, while 1971 saw appearances in *Cousin Bette*, *The Silver Sword*, *Public Eye* and Ronnie Corbett comedy *Now Look Here...* There were parts in *The Moonstone*, *The Man Outside* and *Villains* in 1972 and *The Edwardians* and *Harriet's Back in Town* in 1973.

Early 1974 brought further supporting roles in *Within These Walls*, *The Carnforth Practice*, *Fall of Eagles* and an Orson Welles' *Great Mysteries* but Baker's fortunes were about to take an upward turn...

Family haulage company saga *The Brothers* had run since 1972 and Baker appeared as merchant banker Paul Merroney in the fifth episode of the fourth season in September 1974. After cast reshuffles, the ruthless Merroney took over much of the running of Hammonds. In the next series, Merroney bought out the ailing Flair-Freight run by the equally tough Jane Maxwell, played by Kate O'Mara, and Merroney and Maxwell soon became the series' focus. Sarcastic, supercilious Merroney became a public hate figure and unlikely sex symbol. "Old ladies threw things at me and struck out with umbrellas," Baker later said of

**Above:**  
In *War and Peace*, 1972.





**Above:**  
As Paul  
Merroney in  
*The Brothers*.

his huge *Brothers* fame. There is much of Merroney in the Sixth Doctor's more biting moments.

*The Brothers* ended in late 1976, by which time Merroney had married his secretary April Winter, played by Liza Goddard. Goddard had a son Thom in 1976 by a previous relationship, but after a whirlwind romance with her screen husband, three months later Goddard and Baker married in July.

The newlyweds toured the UK's theatres with *Let's Do It Your Way* in 1977, but the marriage lasted just 18 months. Typecast by *The Brothers*, Baker returned to radio and the stage including MacDuff in *Macbeth* at the Haymarket, Leicester (1978) and tours of *Underground* (1977), *Trap For a Lonely Man* (1978) and *Stagestruck* (1980).

One ironic TV guest appearance – given the Sixth Doctor's later antipathy towards physical exercise – was on the health and fitness show *Feeling Great!* (1979), hosted by Roy Castle.

TV acting roles soon picked up; as Bayban the Butcher in *Blake's 7* episode *City at the Edge of the World* (1980), Baker upstaged star Paul Darrow, a move later repaid in *Timelash* [1985 – see Volume 41]. There was a regular role as James West in ATV's afternoon soap *For Maddie with Love* (1980), and guest parts in *Dangerous Davies* (1981), *The Young Ones* (1982), *Juliet Bravo* (1982), *The Citadel* (1983) and *Swallows and Amazons Forever* (1984).

Another such guest role was sardonic Gallifreyan guard Commander Maxil in Peter Davison *Doctor Who* story *Arc of Infinity* [1983 – see Volume 36], recorded in June 1982. Baker was asked to reprise Maxil in *The Five Doctors* [1983 – see Volume 37] but was unavailable.

Baker attended the wedding of Lynn Richards, the assistant floor manager on *Arc of Infinity*, where he kept fellow guests thoroughly entertained including producer John Nathan-Turner, who remarked to partner Gary Downie: “I think I may have found my new Doctor.”



With Peter Davison leaving the show, John Nathan-Turner offered Baker the title role on 10 June 1983. Davison's departure was announced on 28 July and on Friday 19 August Colin Baker was revealed. "I am stimulated and excited by the opportunity and very conscious of the responsibility," he told reporters. He hinted that he would make the Doctor, "quirky, witty and unexpected."

Before work on *Doctor Who* began, Baker toured Sweden and Norway in *The Mousetrap*. The tour was interrupted suddenly and tragically in November, when his baby son Jack was lost to cot death aged just seven weeks old. Baker soon became a passionate supporter of the Foundation for the Study of Infant Deaths.

Baker's costume fitting took place 30 November 1983, designer Pat Godfrey having been asked to devise a "totally tasteless" costume and creating a garish patchwork multi-coloured coat. In early 1985 Baker had explained his own concept: "I kept coming back to something like the Master – very black and severe, but of course it was totally impractical and unsuitable for me – you can't have two people doing that."

The clownish outfit proved unpopular and Nathan-Turner only admitted his error of judgement a decade later, writing, "In the cold light of day, years indeed after the event, I can say I think Colin's costume was something of a mistake."

Cat lapel badges, based on his own cats, were Baker's suggestion. Baker explained his thinking behind the symbol: "The old quote, 'I am the cat that walks by himself and all times and places are the same to me.' I think that sums up the Doctor, prowling through life."

On 12 January 1984 Baker recorded his regeneration scene for Davison's swansong *The Caves of Androzani* [1984 – see Volume

39] and taped his début *The Twin Dilemma* between 24 January and 16 February, aired from Thursday 22 March 1984.

Early in his tenure, Baker outlined his approach to *Doctor Who Magazine* interviewers Gary Russell and Justin Richards: "An enormous amount of Doctor number six is Colin Baker... I was also very keen that it should be clear the Doctor doesn't come from Tunbridge Wells but he is actually from a planet called Gallifrey... maybe he doesn't have the same values."

During the gap between seasons, Baker toured again with *The Mousetrap* before recording on the 1985 series resumed on 29 May 1984 for *Attack of the Cybermen*, concluding 1 February 1985 with *Revelation of the Daleks* [1985 – see Volume 41].

It was announced in late February 1985 that *Doctor Who* had been put on hiatus, with production on the next series delayed by a year. Michael Grade, the controller of BBC 1, was unhappy with the series and suggested a change of Doctor to Nathan-Turner, but the producer argued his star deserved more time.

One new *Doctor Who* made during the hiatus was Radio 4 adventure *Slipback*, starring Baker and Bryant, and aired from 25 July 1985. Baker also guested on Tyne

#### Below:

As Bayban the Butcher, with Valentine Dyll, in the *Blake's 7* episode *City at the Edge of the World*.





## ATTACK OF THE CYBERMEN

STORY 137

### Right:

Colin is walking on air at the press call for his new companion, Bonnie Langford

Tees' daytime quiz *Crosswits* and starred in the 1985 Nathan-Turner panto, *Aladdin* at the Beck Theatre, Hayes. Baker's legal training came in useful as he insisted his *Doctor Who* contract for the period was due to be paid in full.

The Sixth Doctor's new companion, light-entertainment performer Bonnie Langford, was announced to the press in January 1986, with Baker facing unkind weight gain jibes in the papers.

When *Doctor Who* finally returned in September 1986 with *The Trial of a Time Lord*, the ratings were disappointing. Powell saw these as evidence that the actor did not appeal to the public and instructed Nathan-Turner to inform Baker his services were no longer required.

Nathan-Turner planned to take Baker to lunch to deliver the news, but as the story threatened to leak was forced to telephone his leading man on 29 October with the "good news, bad news" scenario that the show would return – but without Baker.

Baker's departure was kept secret and he appeared on *Saturday Superstore* on

### Below:

Colin and Nicola promote the *Doctor Who* radio drama, *Slipback*.



29 November to promote the show. *Trial* ended in early December after which Baker went into Nathan-Turner's *Cinderella* at the Theatre Royal, Brighton.

*The Sun* broke the news of Baker's 'sacking' on 13 December 1986; the next day he recorded what was to be his final appearance in costume, for a *Tomorrow's World* Christmas quiz.

Baker met with Jonathan Powell and was offered one last four-part story, including a regeneration, but argued for a complete final season. Baker never heard from Powell again and his successor Sylvester McCoy eventually performed the regeneration wearing a curly wig.

Come 2002 Baker was philosophical about his time on the programme. "I'm an actor – I live with disappointment all my life," he said. "I mean, people say, 'Were you unhappy? Were you sad?'... I wasn't any of those things; I was just frustrated at not being able to finish what I'd started."

However, Baker did not leave the role behind for long and between June-August 1989 succeeded Jon Pertwee in stage play *Doctor Who: The Ultimate Adventure*. He reprised the Doctor in 1993 charity adventure *Dimensions in Time* and in *Real Time*, a BBCi online broadcast in



2002 produced by Big Finish. Baker's many audio adventures for Big Finish rehabilitated the Sixth Doctor and a 2001 *DWM* reader poll pronounced Baker as the Best Audio Doctor.

Baker also played ersatz Doctor 'The Stranger' in five independently-produced video adventures between 1991-95 and appeared in similar productions, *The Airzone Solution* (1993) and *The Zero Imperative* (1994).

Onstage he has played countless panto dames while touring farces have included *Run For Your Wife* (1989), *Privates on Parade* (1991), *Time and Time Again* (1991), *Not Now Darling* (1994), *Kind Hearts and Coronets* (1998), and *Noises Off* (2008).

Other theatre tours have included *Corpse!* (1987 and 2002/3), *Death and the Maiden* (1992), *Great Expectations* (1996), *Love Letters* (1996 and 2006), *HMS Pinafore* (2003), as Van Helsing in *Dracula* (2005),

*Strangers on a Train* (2006), *She Stoops to Conquer* (2008) and *The Woman in White* (2011). In 2010 he played Inspector Morse in *House of Ghosts*.

TV appearances since *Doctor Who* have included *Casualty* (1989 and 1998), US series *The Young Indiana Jones Chronicles* (1993), *The Knock* (1997), *Jonathan Creek* (1997), *The Famous Five* (1997), *The Waiting Time* (1999), *Sunburn* (1999), *Hollyoaks* (2000), *Doctors* (2001/2006/2011), *Telling Tales* (2004), *The Afternoon Play* (2006), *Kingdom* (2008) and *Hustle* (2010).

A newspaper columnist for the *Bucks Free Press*, Baker reached the milestone of 20 years of columns without a break in August 2015. Two collections have been published, *Look Who's Talking* and *Second Thoughts*.

In 2012 Baker took part in reality show *I'm a Celebrity* and came 8th. He also sent himself up in 50th anniversary spoof *The Five(ish) Doctors (reboot)* (2013). ■



**Left:**

Colin Baker and Nicola Bryant promote *Cinderella*.





# VENGEANCE ON VAROS

➤ STORY 138

Requiring the rare mineral Zeiton-7 to repair the TARDIS, the Doctor and Peri arrive on the planet Varos. There they unwillingly become contestants on the colony's barbaric reality TV show, in which prisoners are tortured and executed for the viewers' entertainment.







# Introduction

**A**ttack of the Cybermen revelled in nostalgia. But, of course, those evocative memories rely on the series establishing an array of memorable monsters and striking storylines in the first place. In contrast to *Attack*, *Vengeance on Varos* sets up something completely new.

The story itself is quite an original take on a dystopian society: one where the impoverished masses are kept in line by the compulsory viewing of torture and executions. Its most memorable innovation, however, was the introduction of a new adversary for the Doctor.

We're used to the idea of the Doctor's continuing battle with the Daleks, the Cybermen and the Master, and to a lesser degree the Sontarans, but there are relatively few other creations that have persisted in quite the same way.

## Below:

The Yeti, in *The Abominable Snowmen*, would be back for more!

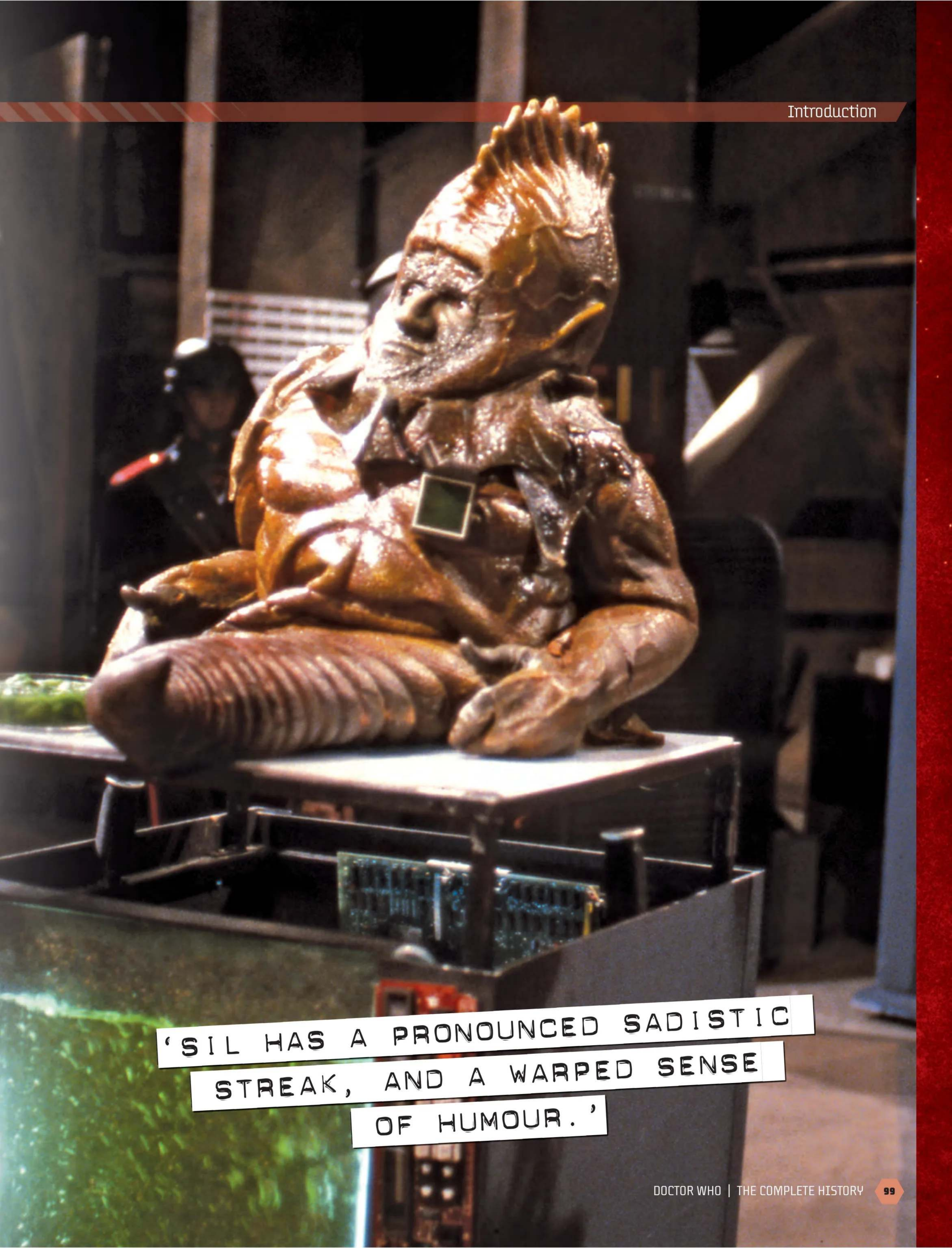


Some other villains and alien menaces, however, have still proved popular and made a quick return – and often ended up becoming associated with a certain period of the show.

The First Doctor faced the Monk – a meddlesome member of his own race in two stories [*The Time Meddler* and *The Daleks' Master Plan*, 1965 & 1965/6 – see Volumes 5 & 6]. The Second Doctor had two run-ins with the Yeti [*The Abominable Snowmen* and *The Web of Fear*, 1967 & 1968 – see Volume 11]. They may have made a few token returns since (when they weren't even named on screen), but the Autons are most strongly associated with two stories from the Third Doctor's era [*Spearhead from Space* and *Terror of the Autons*, 1970 & 1971 – see Volumes 15 & 16]. *Kinda* [1982 – see Volume 34] and *Snakedance* [1983 – see Volume 36] pitted the Fifth Doctor against the Mara. In more recent times, the Ninth is the only Doctor to have met the Slitheen, and the Silence are exclusively associated with the Eleventh.

*Vengeance on Varos* gave the Sixth Doctor his own signature villain – Sil. As a small, greedy businessman, he bears a few similarities with the Collector from *The Sun Makers* [1977 – see Volume 27]. Sil, however, also has a more pronounced sadistic streak, and a warped sense of humour that is signalled by his distinctive gurgling laugh. His presence is just one of the reasons that *Vengeance on Varos* is regarded as one of the best Sixth Doctor stories. Sil would also make a quick return – along with his own race, the Mentors – in the second segment of *The Trial of a Time Lord* [1986 – see Volume 42]. ■





'SIL HAS A PRONOUNCED SADISTIC  
STREAK, AND A WARPED SENSE  
OF HUMOUR.'



## PART ONE

**I**n the punishment dome of the planet Varos, the rebel Jondar is chained to a wall, dodging a laser beam. His torment is watched by Arak and his wife, Etta. [1]

The Governor of Varos is conducting negotiations with Sil, the representative of the Galatron Mining Corporation, who wants him to lower the price of Zeiton-7 ore. [2] They fail to agree, but the Governor still has to place himself at the mercy of the voters.

The TARDIS stalls in deep space, having run out of power.

The Governor broadcasts to the people of Varos, asking for their agreement to hold out for a higher price for Zeiton-7. The majority of the population vote 'no' so the Governor is subjected to a cell disintegrator. [3] He survives.

Sil tries to resume negotiations but the Governor asks for time to recover

his strengths. One of his officers, Bax, suggests pleasing the voters by executing Jondar. The Governor agrees.

Jondar's wife, Areta, is also a prisoner in the Punishment Dome. She is informed of her husband's imminent execution by a guard, Rondel. [4] She reminds Rondel that he used to be her husband's friend.

The Doctor tells Peri there is enough power in the TARDIS for a limited flight. The TARDIS needs Zeiton-7, so he sets a course for Varos, the only planet where it can be found. [5]

The Dome's controller, Quillam, orders Rondel to take Areta to the rehabilitation unit. He intends to subject her to a transmutation process.

The Chief Officer visits Jondar to pass sentence, then leaves him with a guard, Maldak. Maldak is wearing an anti-hallucination helmet which he thinks is faulty when he sees the TARDIS arrive. [6] Even when the Doctor and Peri emerge he is convinced that they are







products of his mind. The Doctor grabs Maldak's gun and Jondar renders him unconscious.

Watching from the control room, the Governor wonders if the Doctor and Peri are rebels.

The Doctor uses the laser emitter to free Jondar. A squad of guards approaches in a patrol car and the Doctor, Peri and Jondar are forced to retreat away from the TARDIS. [7]

They are beckoned into a cell where Jondar is reunited with his wife. Rondel has agreed to help them escape. Jondar and Areta explain that the Dome is where the innocent are tortured, watched by Varosians deadened by overwork and starvation. Emerging from the cell, Rondel is killed by a guard while the others run through the tunnels into the 'Purple Zone'. Their way is blocked by a giant fly, which the Doctor realises is an illusion. [8] He leads them through it.

Watching in the control room, Sil suspects the strangers are from a rival

company and tells the Chief Officer to have them removed for questioning.

The Doctor, Peri, Jondar and Areta face a pair of eyes in the darkness which turn out to be green lights. They return to where the TARDIS landed but discover that it has been moved to the control room where a guard is attempting to cut it open.

A patrol car approaches the Doctor and his friends. The Doctor ducks into a side-tunnel but his friends are captured by Maldak. [9]

The Governor makes another broadcast, reporting that the rebels have either been captured or destroyed, while their leader "will suffer the fate of all who seek to overturn the law of Varos". [10]

The Doctor feels it getting hotter and falls to his knees. He sees a mirage of Peri offering him water. [11]

Peri is led into the control room where the officers are recording the Doctor's death throes. The Governor orders a close up and then "cut it, now!" [12]



## PART TWO

**T**he Doctor is wheeled on a gurney into a room containing an acid bath.

Sil accuses Peri of being an agent of a rival company. The Governor wonders if other companies might offer them better terms. [1]

The Doctor wakes up and surprises his two guards. One of them knocks his fellow guard into the bath, who then pulls him in as well. [2]

In his office, the Governor tells Peri that death is his loving companion. [3] The Chief Officer then enters with the news that the Doctor has managed to escape. However, he is soon recaptured by Quillam. [4]

The Governor suggests they mount a “primitive execution” and Doctor, Jondar and Areta are taken to a scaffold where a priest conducts a ceremony “in the sight of the great video”. The Chief Officer intends for the Doctor and Jondar to

hang while Peri and Areta will be used for a cell mutation experiment. The two women are taken away while the Doctor and Jondar are placed in nooses. [5] The hangman is about to open the trapdoors beneath them when the Doctor warns the Governor that his death will prevent Varos from escaping the extortion of the Galatron Mining Corporation. Sil orders his guards to perform the execution and the trapdoors are opened – but the Doctor and Jondar’s nooses are not attached to anything, so they are both unharmed.

In the rehabilitation unit, Peri and Areta are restrained and subjected to a tissue transmogrifier. Peri starts to grow feathers! [6]

Sil informs the Chief Officer that he has asked for a Galatron occupation force invade Varos.

In the control room, Quillam and the Chief Officer tell the Doctor that it is too late to stop the transmutation. The Doctor asks if the process can be reversed







but Quillam wants the experiment to continue. The Doctor pulls off Quillam's mask and the distraction enables Jondar to grab a gun. [7] The Doctor shoots the control console then goes with Jondar and Maldak to the rehabilitation unit.

Peri and Areta return to normal. Jondar finds an unattended patrol car and the Doctor hotwires it – while Peri wanders off. As two guards open fire, the Doctor speeds away with Jondar and Areta.

The Chief Officer brings Peri to the Governor's office. He is empowered to force a vote and tells the Governor to prepare for his final broadcast. Left alone with Peri and Maldak, the Governor appeals to Maldak to let them go, but the guard refuses.

The Governor broadcasts to the people of Varos telling them he is not afraid to die. The vote goes against the Governor [8] but Maldak saves him by blasting the cell disintegrator.

The Doctor, Jondar and Areta fall into a trance as they see ghostly versions of

themselves beckoning them forward. [9] The Doctor comes to his senses in time to prevent them falling into a bubbling pit. They are then attacked by two savages and run on, coming to a passage festooned with poison vines. They climb through them and hear a patrol car approaching. Jondar attaches a string to a clump of vines as the Chief Officer and Quillam arrive, then releases the vines to sting them. [10]

The Doctor and his friends return to the control room. Sil gloats that an invasion force is about to land, but the Galatron Corporation cancels the invasion and instructs Sil to pay any price for Zeiton-7. [11]

The Governor is grateful to the Doctor and consequently offers him as much Zeiton-7 as he needs. He makes another broadcast, informing the people that they have “a glorious tomorrow”. Arak and Etta are free but now have nothing on television to watch. [12]



# Pre-production

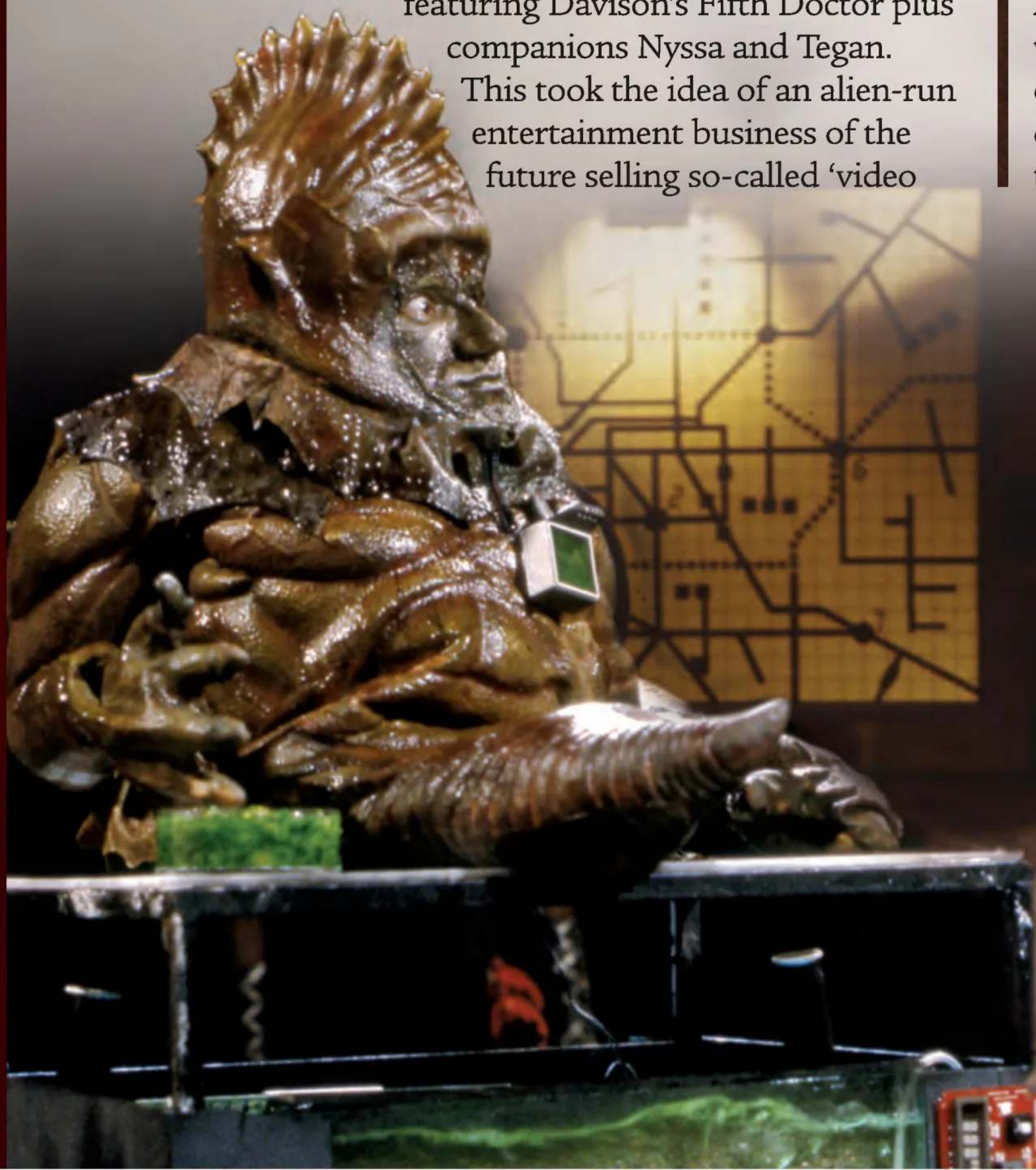
**W**ith his seven-year-old daughter Hilary, Lancaster-based writer Philip Martin had watched Peter Davison's first series of *Doctor Who*. Two years earlier, in 1980, Martin had been approached by the show's then-script editor, Christopher H Bidmead, with whom he had attended the drama school RADA, and asked to contribute a story idea but, busy with other projects, the writer had been disinterested. Early in 1982, finding himself impressed by the show's intellectual concepts and diversity of approach, Martin submitted an idea 'on spec' for a four-part story featuring Davison's Fifth Doctor plus companions Nyssa and Tegan.

This took the idea of an alien-run entertainment business of the future selling so-called 'video

nasties' including 'snuff' movies, in which real deaths were apparently recorded (unregulated horror films were then a cause of great public concern and controversy); effectively, a futuristic version of the Roman concept of placating the populace with 'bread and circuses'. The idea won a positive response from script editor Eric Saward, who knew of Martin from his offbeat 1970s series *Gangsters*.

Armed with the notion of a society exporting video nasties, Saward asked Martin to find a suitable setting. Politics and economics fascinated Martin, who developed the idea of a planet that was formerly a prison colony, like Australia – where the original officer class had become the rulers of

**Below:**  
Introducing...  
Sill!





an emergent nation. Martin also wanted to depict the horrors of state execution as a response to groups calling for a return to capital punishment. This idea was attractive to Saward – but producer John Nathan-Turner was wary, fearing that Martin might inject political comment into the storyline. Martin was therefore guided through a rigorous storylining process, despite being an established writer.

## Script adaptations

**A** serial breakdown entitled *Domain* was commissioned from Martin on Tuesday 13 April 1982, by which time it had been decided that Nyssa would be written out during the following series; a new character, Turlough, had been in development for some time. Martin's scene breakdown was submitted by Friday 4 June. There was a lull in the story's development over the summer, but on Thursday 14 October, Nathan-Turner commissioned the first of four episodes of *Domain*, to be delivered by Saturday 30 October. This target was later revised to Monday 15 November, with the idea now being that the story could possibly form part of Davison's third series.

*Domain* Part One was formally accepted for development on Thursday 27 January 1983; Parts Two to Four were commissioned the same day, with a target delivery date of Monday 4 April. Martin delivered the three new scripts on Thursday 7 April. Soon afterwards, it became known that Tegan and Turlough would both be written out in the 1984 season, and a single new companion, Peri, introduced to replace them. Furthermore, Davison would not be continuing for a fourth year, and the Doctor would soon regenerate into his sixth incarnation. Because special stories were needed to



introduce both the companion and the new Doctor, Martin's script slipped back to the following series. This allowed Saward more time to work on Martin's scripts; the script editor saw them as a 'wonderful confusion' of many changing elements, and was helping Martin to redraft and sharpen his ideas.

Around early June 1983, it was decided that the 1985 series would consist of double-length 45-minute episodes; the first story to be commissioned for the new format was apparently *Timelash* [1985 – see Volume 41] from Glen McCoy (in late June), followed by Peter Ling's *Hex*. Martin was therefore asked to restructure *Domain* into two parts, featuring the new Doctor and Peri; Saward saw this as a blow, because the story was developing well in the 25-minute format.

Martin delivered the reformatted serial, now entitled *Planet of Fear*, on Thursday 11 August 1983;

### Above:

The Doctor is to star in his own video nasty.

### Connections: Tools for the job

► The TARDIS toolkit makes a brief reappearance in *Vengeance on Varos* having played a more substantial part in *Earthshock* [1982 – see Volume 35]. It was refurbished for its use in this story.





**Right:**

The Governor of Varos submits himself to a public vote of confidence.

the aim of this draft was to maintain the pace and action of the four-part version, which it was agreed Martin had achieved. Martin later claimed that when he delivered these scripts, neither the new Doctor nor Peri had been cast; in fact, Colin Baker had now been chosen as the Doctor, but the news was not announced until the following week – and Nicola Bryant had been unveiled as Peri at the start of July.

## Alien businessman

**W**ith the scripts submitted, Martin waited for a response from Nathan-Turner and turned to other projects. On Friday 30 September, Martin contacted the producer to say that he had been commissioned to write a book entitled *How to Write for TV*, and wondered if he could use *Planet of Fear* as his working example. Nathan-Turner read the scripts on Thursday 6 October, but was tied-up with filming in Lanzarote for *Planet of Fire* [1984 – see Volume 39] for much of the remaining month. Martin's agent, Sheila Lemon, contacted the production office on Friday 28 October to say that payments on the rewritten *Planet of Fear* were now overdue; Martin was formally commissioned retrospectively for his reformatting of *Planet of Fear* as a two-part story on Monday 28 November. Four weeks later, on Wednesday 28 December, Martin submitted three new ideas for *Doctor Who: Doomwraiths* (about an alien race arriving on Earth to discover that their 'humanity' experiment had failed), *Space Sargasso* (where the TARDIS is pulled into a graveyard of spaceships controlled by the Master) and *Valley of Shadows* (in which the Doctor journeys into the Egyptian underworld to save 'Perri'). On Friday 9 March 1984, Saward



thanked Martin for the new storylines, but indicated that he found them too vague to develop further.

Martin heard nothing further for some time, and with the last three episodes of the original commission still not formally accepted, was unable to receive his fee; Lemon therefore pressed the BBC for a decision at the start of 1984. Saward was heavily involved in a complete overhaul of Anthony Steven's *The Twin Dilemma* [1984 – see page 6] during December and January, and was unable to respond – but on Wednesday 1 February, Saward asked Martin to come in to discuss *Planet of Fear*. Saward was concerned by the lengths of the scripts – Part One being very short – and by the lack of material for Peri in the opening instalment.

Martin attended a meeting with Saward on Thursday 9 February; the production team indicated that they now required a departure from the previously linear form of exposition and storytelling, allowing refinement of narrative and characters with reference to the contemporary issue of video nasties. Furthermore, Martin was given scripts written for the new action-orientated Doctor and Peri, along



with a copy of *The Twin Dilemma* so he could incorporate them into a redraft – specifically, making Peri more central to the story. The production team also wanted the alien character of Sil raised in status to be the major villain, and the Governor rewritten to become a more duty-bound public servant.

Sil, a minor alien businessman in *Planet of Fear*, had been developed as an aquatic creature in a tank after Martin had read a remark made by prominent science-fiction author Isaac Asimov about how sea-based creatures seldom featured in visual science-fiction (Martin also noted that production crews didn't like to have water in studios). Martin had enjoyed the notion of giving Sil a translator device that rendered his dialogue in imperfect English, allowing some humour to counterpoint his very 'heavy' and violent story; the writer had taken a similar approach with the character

of Kuldip in *Gangsters*. The name Sil was derived from the Silurian era which Martin felt had a prehistoric feel.

Concerned by the changes requested to be made to *Planet of Fear*, Martin wrote to the production team on Saturday 11 February, saying he was happy to do the work – but since this new brief differed from that of his original commission, a time-consuming rework of the entire script was now necessary. As such, Martin requested an additional fee so that a revised draft could be delivered by Sunday 11 March to enter production in October 1984; the storyline was then scheduled as the penultimate serial of the season. Lemon pressed for Martin's fee during February; this was eventually agreed at the end of the month, whereupon Martin started work.

### Connections: Last stop

► Peri mentions to the Doctor their presumably quite recent departure from the planet Telos, which had been featured in the preceding adventure, *Attack of the Cybermen* [1985 – see page 50].



### Left:

Arak and Etta are 'silent' observers.

## Satirising the TV audience

**M**artin sent the revised *Planet of Fear* to Saward on Tuesday 13 March.

The main innovation suggested by Saward, aside from raising Sil's status, was to introduce Arak and Etta, two observers who would not interact with the other characters; they would be 'silent' observers, satirising the television audience. Saward likened them to commentators in a Greek chorus. On Monday 30 April, Saward thanked Martin for the rewritten *Planet of Fear*, saying that while he liked the new material, the scripts were still too short. At this point, a director was set to join the production on Monday 1 October, with the story being made at the end of the year.

In early May, the series was rearranged when another serial, *The Space Whale*, was dropped at short notice. This was







**Above:**  
Jason Connery  
plays the  
tortured Jondar.

originally developed in the summer of 1980 by *Doctor Who Weekly* comic strip writers Patrick Mills and John Wagner as a serial for Tom Baker's Fourth Doctor; their notion of a community living inside a giant space whale was welcomed by script editor Christopher H Bidmead, and the storyline was refined through to Seward's arrival in spring 1981. Commissioned under the title *Space-Whale* on Monday 7 September 1981, it had been retitled *The Song of the Space Whale* by November – by which time a number of changes had been requested by Seward. Wagner left the project, with Mills writing revised rehearsal scripts by February 1982. However, there were various problems that could not be ironed out in time for production that summer, when it was planned to introduce the new character of Turlough, and Mills' scripts were dropped in favour of *Mawdryn Undead* [1983 – see Volume 36]. Undeterred,

Mills continued to revise *The Space Whale*, incorporating the new incarnation of the Doctor and Peri in late 1983. This was deemed by Seward to be overlength – and by now Mills was finding the requirements from the production office to be ever-changing and contradictory. Seward later called Mills to tell him that, because he felt the characters living inside the whale weren't working, he was pulling the serial from the schedule. Although Mills subsequently undertook a certain amount of character redevelopment, *The Space Whale* was finally abandoned in autumn 1985. However, it was eventually produced as an audio drama by Big Finish Productions. It was released on CD and for download in 2010 under the title *The Song of Megaptera* and starred Colin Baker and Nicola Bryant as the Doctor and Peri.

### 'V' for Varos

**T**he scripts pulled forward at short notice to fill the gap left by *The Space Whale* for the imminently joining director were Martin's. It was decided that the existing title was too close to *Planet of Fire*, and so Martin came up with an alternative inspired by the 'V' motif of Varos – and rehearsal scripts titled *Vengeance on Varos* [sic] were ready on Wednesday 16 May.

In Part One, the prison dome was described as having walls of 'a rough rock-like texture'. The device which tortures Jondar ('a ragged prisoner' of 21) was a 'random laser beam emitter', generally referred to in the scripts as the 'RLBE'; this was 'a large square frame from which protrude a series of tubes that stream different coloured bands of light that are directed towards the opposite wall'. In Arak and Etta's first scene, Martin wrote Etta so that she only responded 'yeh'



to all of Arak's questions, while staring fixedly at the television screen. Arak's meal comprised 'square cubes of ration concentrate'; when he asks what it is, Etta replies, 'Her at the food-dole couldn't say. Feed factory ran out of labels.'

In the first TARDIS scene, the Doctor was 'fiddling about with some electronics inside a roundal [sic]. With a sudden flourish he slams the roundal shut.' Continuing on from the previous serial, *Attack of the Cybermen* [1985 – see page 50], Peri referred to events since their departure from Telos. Back on Varos, the white-uniformed Governor's office was a 'sparse but comfortable enough working and living space... raised above the desk [is] a human cell disintegrator (HCD) that is linked to the voting figures that appear on a screen... When the vote is favourable to the Governor, a yellow effusion of light pours down upon him giving him energy and optimism and enhanced life force. When the opposite

is the case green and red rays pour down causing a proportion of his cells to be destroyed, pessimism to rule and the juices of his being to be depleted.' As the Governor prepared for his address, he was to be attended to by make-up and script girls. Maldak was originally referred to simply as 'Guard'; he was noted to have a 'beam gun on his belt' and 'a communications microphone on his uniform'. The script for Part One originally included a technician in the Governor's office during Jondar's execution, but his dialogue was ultimately given to Bax, a 20-year-old who wears 'the orange uniform of the Comm Division'.

Sil, the representative of the Galatron Mining Corporation, was

### Connections: Getting heavy

► Sil says that he is finding "the g-forces of this Varos size world quite excessive". Strictly speaking, g-force is a measurement of acceleration that causes weight, but here Sil is referring to the gravity of Varos, which is apparently greater than he is used to on his own world of Thoros-Beta.



**Below:**  
Alright guv'nor!





‘small, reptilian, a native of the watery world of Thoros-Beta. He is supported in a water tank by two husky, helmeted body servants. Sil lifts his voice box and speaks into it with a high shrill whine that is translated (not always accurately) into English.’ In Part Two, when Sil’s fury releases the Governor from accepting Galatron’s offer, Sil ‘realising he has blundered becomes so excited that his voice box bursts with the vehemence of his tirade so that all we hear from Sil for the remainder of the scene is a high-pitched spluttering whine’.

## Prison planet

**R**ondel’s role was far smaller, introduced in the scene where Areta and Jondar are reunited and commenting that he is due back on guard duty; he was then one of the patrols which captures Peri’s group later on. This scene also included a long speech from Jondar in which he explains Varos’ history as a prison planet for the criminal and insane. At the end of the first script, Martin suggested the use of library film to show a ‘massive all-embracing sandstorm’ around the Doctor, including the ‘howl of simoon wind at its height’.

In Part Two, the mortuary scene was originally envisaged with the guards guffawing and waving goodbye to the first body as it disintegrates in the vat. The Doctor was to yawn and sit up, with the guards rushing at him: ‘The Doctor darts between them, one guard cannons into his colleague and falls into acid vat. Other guard reaches out a hand to help him but such is the strength of the other’s fear that second guard is pulled into acid vat also. The Doctor strolls out of cell as sounds of much sizzle is heard.’ Originally, the Doctor followed two technicians to



the prison control centre: ‘At the centre of this web of technology sits Quillam, a man with a smooth, plastic featureless mask that hides the ravages of a scarred face. He is manipulating the instrumentation of advanced nuclear technology’.

This was Quillam’s introduction, not having originally featured in Martin’s script for Part One. When Quillam’s mask was removed, ‘For a moment whitened scarred tissue and a staring eye is seen.’

A prison cell scene in Part Two was to contain more background about the colony on Varos, with Jondar explaining: ‘Varos is airless. We live in artificial domes scattered about the surface of the planet.’





Movement between domes, as you can imagine, is impossible without official permission.” The priest at the execution was to have been a non-speaking role. The transmutation cell was described as ‘empty. Painted white. A pool of coloured fragments swirling down on Peri and Areta from a cell mutation device.’ While Peri turns into a feathered bird, Areta’s skin ‘is turning to a scaly lizard like multi-coloured texture not unlike Sil’s own’. A ‘rumble of gloating laughter’ was to lead the Doctor, Areta and Jondar towards a chasm in the silver-lighted corridors; the party was then confronted by ‘a number of ragged wretches, red-eyed and desperate’. The final

TARDIS scene originally concluded with the Doctor plucking a piece of straw from Peri’s hair and asking her if she is planning to build a nest.

Martin developed new abbreviations, terminology and slang for his script. Arak referred to rebel prisoners as ‘rebos’ and his food was ‘workfeed’ from the ‘food-dole’. References were made to Comm Div (short for Commtech Division), punch-in votes and appreciation figures, polcorps, viewpop, viewstat, IR Squad, Commdivdesign and no-options kill centres. Galatron’s rivals, Amorb, were originally referred to as AMORB – as if the name were an acronym.

The director whom Nathan-Turner originally attempted to engage for the serial was Michael Owen Morris, who had overseen *The Awakening* [1984 – see Volume 38] in the previous series. Morris had been requested on Tuesday 25 October 1983, but had proved unavailable – and the serial was allocated to Ron Jones instead, who had directed several stories over the previous two years (*Black Orchid* [1982 – see Volume 35], *Time-Flight* [1982 – see Volume 35], *Arc of Infinity* [1983 – see Volume 36] and *Frontios* [1984 – see Volume 38]). Jones was engaged on Tuesday 13 December 1983 to work between Monday 14 May and Friday 7 September 1984. Around this time, Jones was also working on Central’s *Murphy’s Mob*, in which he cast former companion Janet Fielding. Jones found Martin’s scripts very exciting, with the same mix of black humour and violent action seen in *Gangsters*.

The visual effects for *Vengeance on Varos* were

#### Left:

The masked Quillam.

#### Connections: Blown a fuse

▶ With the TARDIS malfunctioning, Peri wonders if it is the “comparator” that is causing the problem. Her reason for choosing this particular component of the TARDIS is because it is one she is familiar with, having removed it from the TARDIS herself when she first came aboard in *Planet of Fire* [1984 – see Volume 39].







**Above:** Arak – an avid viewer of the activities in the punishment dome.

handled by Charles Jeanes, who had previously been an effects assistant on *Full Circle* [1980 – see Volume 32]. Set designer Tony Snoden had previously designed both *The Sea Devils* [1972 – see Volume 18] and *The Sun Makers*. There was a change in line-up for both costume and make-

up supervisor. Originally, these were to have been Caroline Tyrer and John Peacock respectively, but both dropped out near to production; Anne Hardinge replaced Peacock, while make-up would be handled by Cecile Hay-Arthur who had worked on five *Doctor Who* serials since *Revenge of the Cybermen* [1975 – see Volume 23]. However, it soon became clear that Hay-Arthur would be needed on another

project, and so the second recording session would be supervised by Dorka Nieradzick, frequently assigned to the series since *The Leisure Hive* [1980 – see Volume 32].

By late May, the scripts for *Vengeance on Varos* were being sent out to prospective actors, and Martin travelled to London for a meeting with Seward; over lunch, Martin pitched another story idea which he formally submitted on Wednesday 23 May, commenting that it would work with or without the return of Sil.

## Excellent executions

**O**n Friday 15 June, Jonathan Powell, BBC head of series and serials, gave Nathan-Turner his comments on the scripts for Part One of *Vengeance on Varos* Parts One and Two of *The Two Doctors* [1985 – see Volume 41]: the former, he declared, was “absolutely excellent”.

However, both scripts were still running short, and so extra material was added: Part One gained two sequences showing Areta in her prison cell, discussing first what Jondar had discovered about the Officer Elite, and then facing Quillam – who was now to be introduced in a new scene set in the communications centre, where he congratulates Bax on his idea for Jondar’s execution and then discusses with the Chief the delights he has in store for Areta. Extra material showing Quillam preparing the transmutation cell was added to Part Two, along with more dialogue between the Doctor, the Governor and Quillam in the Prison Control Centre.

Part Two’s closing scenes were substantially changed and lengthened. Originally, the Governor suggested to Peri and the guard (Maldak) that they use protective suits to leave and enter the punishment dome. A scene in which

### Connections: Manual control

► Peri presents the Doctor with a large tome entitled *TARDIS Type 40 Handbook*. Tegan Jovanka was seen consulting a similar, but smaller book entitled *TARDIS Handbook Type 40* in *Four to Doomsday* [1982 – see Volume 34].

The ‘Type 40’ refers to the model of the Doctor’s vehicle.





Quillam, the Chief and Sil examine damaged wall cables was moved from the Governor's office into the corridors. The final confrontation between the Doctor and Quillam was a late rewrite: originally, Quillam and the Chief pursued the prisoners in the guards' car, driving straight into the tendrils and perishing from their touch. The scene in which Sil's plans were foiled was vastly expanded: in Martin's rehearsal script, Sil was on the radio summoning the invasion fleet when a VDU screen informed him that his Executive Council had ordered his return; as Sil considers selling out to Amorb, the Governor and his guards enter to stop him leaving. Saward later added dialogue for the priest in Part Two.

The main guest star for the serial was Martin Jarvis, an old friend of Ron Jones who had previously wanted to cast Jarvis as Omega in *Arc of Infinity* and here cast him as the Governor. Jarvis had previously been

Hilio in *The Web Planet* [1965 – see Volume 4] and Butler in *Invasion of the Dinosaurs* [1974 – see Volume 21], since then he had been offered the role of Dugeen in *The Power of Kroll* [1978/9 – see Volume 30] but was unavailable, and had become famous for starring in the sitcom *Rings on Their Fingers*; he was also a friend of Martin's from their acting days. Jondar was played by Jason Connery, son of film star Sean. Connery was sent scripts with an invitation to play the part on 22 May and was contracted on 11 June. Cast that same day was Stephen Yardley, as Arak, who had appeared in *Genesis of the Daleks* [1975 – see Volume 23], and since then had been prominent in Granada's *The XYY Man* and

### Connections: Questionable fashion



► The Doctor is seen to be wearing braces which, like the lapels of his shirt, feature question marks. The Fifth Doctor had also worn similar question mark braces in *Planet of Fire* [1984 – see Volume 39]. The question mark motif on the Doctor's clothing had been a recurring one since its introduction in *The Leisure Hive* [1980 – see Volume 32].



**Left:**  
The Doctor  
challenges the  
Governor.



## Connections: Thirsty work

► When Sil becomes enraged at the low bargain that he is being forced to accept, the Doctor quips to his companion, "I think he needs more than water, Peri, eh?" This play on words refers to 'Perrier', a brand of bottled water.

This was inserted at the request of John Nathan-Turner.



the BBC's *Secret Army* – from which Jones had remembered him.

Nabil Shaban, who was cast as Sil, was born in Jordan, spending much of his childhood in hospital in Britain, after being born with osteogenesis imperfecta – meaning that his legs were underdeveloped. In hospital, he became fascinated by television (he watched *Doctor Who* from the first Dalek serial on), and took part in documentaries about

the physically disabled. He trained in office studies, but really wanted to act, so sought advice from the wheelchair-using performer Michael Flanders. Shaban joined a drama workshop for the disabled, and in 1980 became the co-founder of a theatre group called the Graeae, which would promote disabled performers and educate audiences about issues affecting them. The group toured North America and featured in the BBC arts show *Arena* in 1981 as part of the International Year of the Disabled. This won Shaban a role

### Below:

A public hanging will attract the viewers.



in the Channel 4 drama *Walter* (which was seen by Rosalind Ayres, the wife of Martin Jarvis). At the same time, BBC producer Alan Shallcross had written to all other producers, asking them to keep in mind less able-bodied actors when casting and mentioning the Graeae.

## Sil

**N**athan-Turner passed this letter on to Jones – who, having failed to find a suitable 'small' actor to play Sil, visited Graeae and auditioned three possible candidates, one of whom was Shaban to whom he offered the part. However, Jones was concerned that Shaban might not consider a monster a suitable role for a disabled actor, but Shaban liked the character and saw the potential in it (comparing it to the character of dubious entrepreneur Arthur Daley in the successful comedy-drama *Minder*), saying that he would have liked Sil to have been in a bowl of snakes (the strange tongue movements exhibited by pythons owned by a friend would come to inspire Sil's distinctive laugh).

Shaban had followed *Doctor Who* into the 1970s, writing to the BBC to suggest that he could take over as the Master after the death of Roger Delgado, and submitting



a script called *Invasion of the Veridians* to Nathan-Turner in 1980, suggesting that he should play the Fifth Doctor. Shaban's casting was not welcomed by Shallcross, who was angry at the use of a disabled actor in a monstrous, 'negative' role. Nathan-Turner defended the casting decision on the grounds of Shaban's notable acting talents. Cast late in the day, Shaban visited the visual effects department for a costume fitting on Monday 25 June, although his contract had yet to be finalised.

On Monday 18 June, Martin visited the production office again and met with Nathan-Turner, who had just returned from an appearance at the Panopticon West convention in Ohio with Colin Baker.

Rehearsals for *Vengeance on Varos* began on Monday 9 July with a readthrough. Baker and Bryant had finished recording *Attack of the Cybermen* the previous day, and both stars found Martin's scripts funny and

exciting. During rehearsals which ran to Tuesday 17, the pair added touches such as the Doctor's chiding of Peri's Americanised pronunciation of 'z' ('zee') and the notion of the Doctor rubbing his cat badge for luck. On Thursday 12 July, Nathan-Turner found that the cast and crew had arranged a birthday surprise for him at the Acton Rehearsal building; entering the room, he found everyone decked out in Hawaiian shirts similar to those that he often wore.

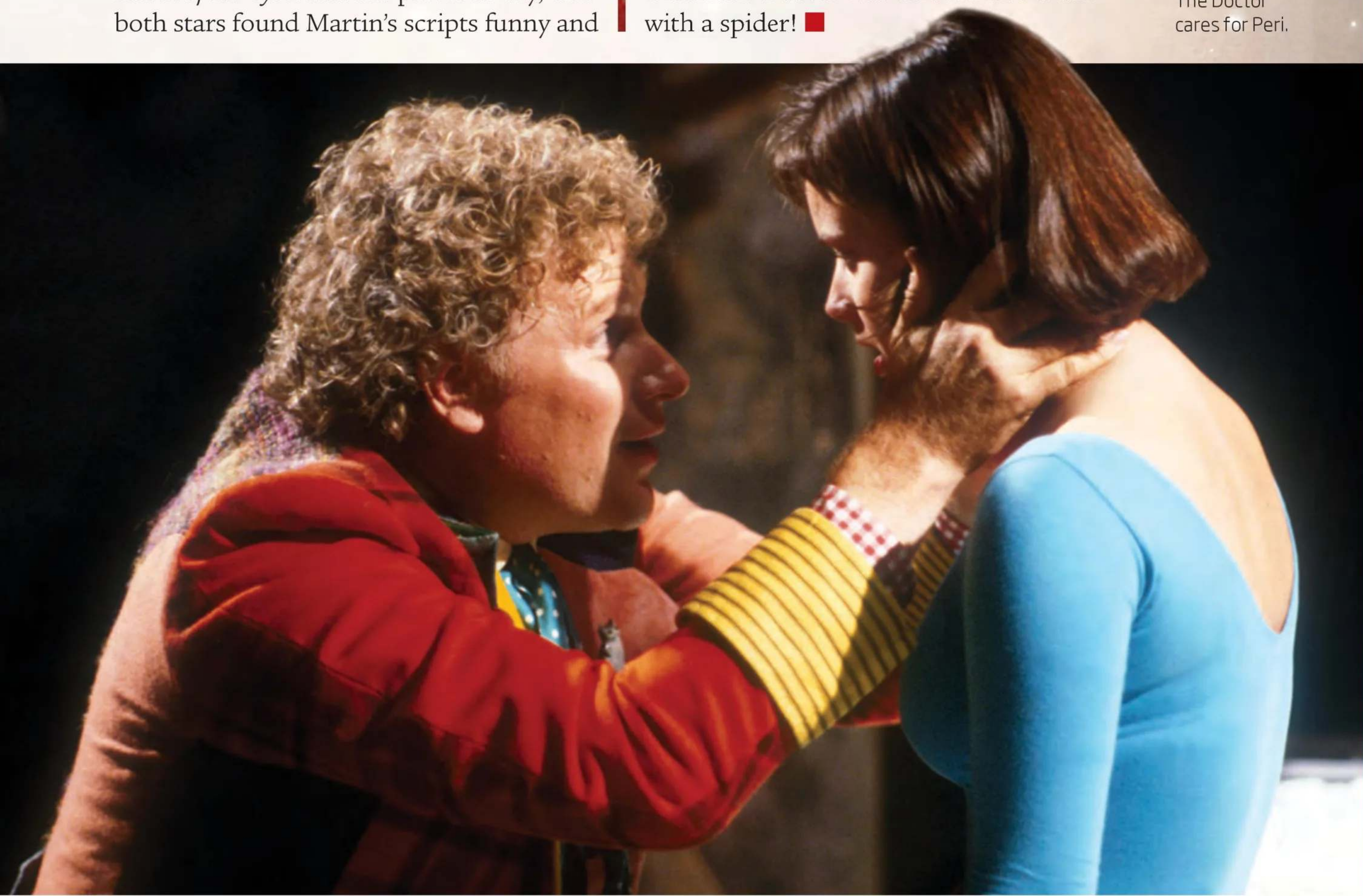
Colin Baker was delighted to encounter Martin Jarvis again, having worked with him on a production of *Hamlet* at the Theatre Royal in Windsor in 1973. He also very much liked the script in terms of subject matter and the comedy of the main villain. However, at one point he was the victim of a prank when the production team played upon his arachnophobia; a fake version of the script was produced in which the Doctor was thrown into a cell with a spider! ■

#### Left:

The Chief Officer takes things very seriously.

#### Below:

The Doctor cares for Peri.



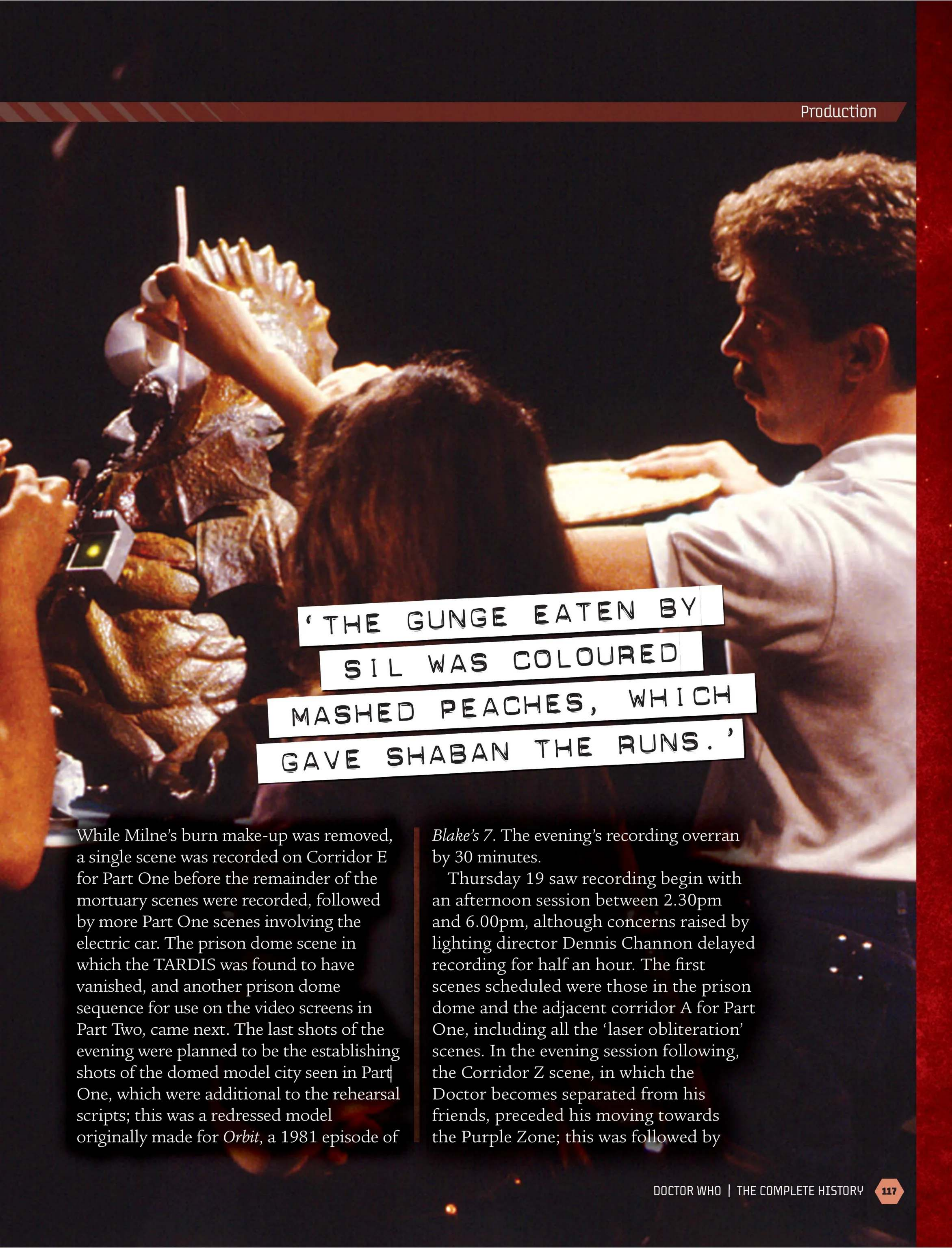


# Production

**T**he first three-day recording block centred largely on scenes set inside the punishment dome. This started in TC6 on Wednesday 18 July, with recording between 7.30pm and 10.00pm. First, the two new scenes of Areta in the prison cell were recorded for Part One. Next came the scenes in Corridor H, and the desert, which concluded Part One. Bryant's appearance as the illusory Peri was recorded on a Colour Separation Overlay (CSO) area, with the actress getting very cold from the fans blowing upon her; she was unhappy with her costume of a blue

leotard top and shorts. Scenes showing the guards' electric car (a troublesome vehicle, complete with rotating radar) making its way along corridors M and N in Part Two were recorded next. BBC Enterprises had agreed to share the costs of purchasing and modifying the electric patrol car, but there were some disagreement between Nathan-Turner and the Visual Effects Department over who would be covering the remaining cost of the modifications. Following the car scenes, an insert was shot showing the scarred mortuary attendant, played by stuntman Gareth Milne, in the raised water tank which stood in for the acid bath.





'THE GUNGE EATEN BY  
SIL WAS COLOURED  
MASHED PEACHES, WHICH  
GAVE SHABAN THE RUNS.'

While Milne's burn make-up was removed, a single scene was recorded on Corridor E for Part One before the remainder of the mortuary scenes were recorded, followed by more Part One scenes involving the electric car. The prison dome scene in which the TARDIS was found to have vanished, and another prison dome sequence for use on the video screens in Part Two, came next. The last shots of the evening were planned to be the establishing shots of the domed model city seen in Part One, which were additional to the rehearsal scripts; this was a redressed model originally made for *Orbit*, a 1981 episode of

*Blake's 7*. The evening's recording overran by 30 minutes.

Thursday 19 saw recording begin with an afternoon session between 2.30pm and 6.00pm, although concerns raised by lighting director Dennis Channon delayed recording for half an hour. The first scenes scheduled were those in the prison dome and the adjacent corridor A for Part One, including all the 'laser obliteration' scenes. In the evening session following, the Corridor Z scene, in which the Doctor becomes separated from his friends, preceded his moving towards the Purple Zone; this was followed by



all the sequences inside Corridor F, the Purple Zone itself. The Part One scene in which Peri is captured in Corridor G was recorded next, followed by the Doctor blowing a fuse in Prison Corridor B earlier in the same episode. The final sequences planned for recording were the Part One meeting between Areta and Rondel in Corridor D, and Peri wandering off from the Doctor's party in Corridor L in Part Two.

The main consideration on Friday 20 was the Transmutation Cell scenes, which were recorded in almost reverse order during the day with scenes in the Governor's Office fitted in around them. Recording started with Bryant and Geraldine Alexander – playing Areta – in full creature make-up, with the make-up elements being progressively removed; an idea to record these shots with shredded material blown across the scene to indicate the beam was abandoned as too time-consuming. Face casts had been taken of both actresses, from which Hay-Arthur had crafted the make-up.

## Below:

Nicola Bryant is transformed into a bird by the make-up team.



Due to the lack of time, the make-up team removed these appliances as quickly as possible, hoping that the actresses' skin would heal in the fortnight before the next recording. Bryant experienced a great deal of discomfort with transmutation make-up because she was allergic to feathers and had to be dosed up with antihistamine. Scenes showing the Chief and Sil watching from outside in Corridor K were also recorded in the make-up gaps. Sequences in the Governor's office included various speeches that were required for playing back on monitors in the next studio session, with Jarvis using an autocue on occasion. Like many of the Varos sets, this was a very dark, grey area which Jones felt emphasised the air of martial fascism suggested by the scripts. In a divergence from the script, green light was used to indicate a losing vote, rather than red and green. Recording overran by 30 minutes, with Jones opting to delay a couple of scenes in the Governor's office until the second studio session.

## Green face

**N**abil Shaban only appeared as Sil on three studio days: Friday 20 July, Wednesday 1 and Thursday 2 August. The costume made for him by Charles Jeanes, in collaboration with Anne Hardinge, was a latex outfit, with Shaban's legs fitting into a stubby maggot tail; the cowled headpiece was originally attached to the body, and had to be separated in studio when it became clear that Shaban would be unable to move his head. The join was disguised by adding frills around the neck. Shaban spent two hours in make-up and wore pointed false teeth; the actor was looked after by his colleague Tom Watt, who had worked with him on the 1983 show *Crutch* and later found fame as





Lofty in *EastEnders*. Watt helped Shaban to get around, keeping him cool with drinks and an electric fan; in the heat, the glue around the facepiece kept coming unstuck. The original intention of having Sil bobbing about in the water tank was vetoed as impractical, with producer John Nathan-Turner instructing Shaban to be placed above the tank. Nathan-Turner also insisted that there had to be a visible gap between the top of the tank and Sil's perch to avoid any suspicion that the actor's legs were hidden inside the tank. The gunge eaten by Sil was coloured mashed peaches, which gave Shaban the runs and was rather uncomfortable in the costume. Shaban's voice was modulated into alien tones, and used to activate the flashing light on Sil's translator box.

With recording running late on Friday 20 July, Shaban left the studio after his scenes were completed without having had a chance to remove all his make-up. Dashing to get home, he was pulled over by the police who were met with his green face...

During recording, Nicola Bryant's dressing room was broken into and a tiny train accessory which she was wearing on Peri's belt was among various items stolen;

this was replaced with a different item of a similar colour but in the design of an abacus. A new pair of shoes were also needed (which had to be painted the same colour as the original pair).

Rehearsals restarted on Saturday 21 July, with Martin attending the following Monday; the cast was joined by Yardley and Reid, who had not been needed previously. Rehearsals continued until Monday 30 July and during this period, on Tuesday 24 July, Baker presented awards to

#### Above:

A change for Peri and Areta.

#### Below:

Sil enjoys watching a good bit of torture.





the young winners of WH Smith's 'Design a Christmas Card' painting competition, with the cards being sold to raise money for cot death research. The event was covered by *The Times* the following day. Nathan-Turner was also absent from Friday 27 to Sunday 29 July, attending the Gateway Con II convention in St Louis, Missouri along with Anthony Ainley who played the Master.

## Electric car

**T**he second studio had been planned to run between Wednesday 1 and Friday 3 August, but was advanced by a day. Recording therefore began on the evening of Tuesday 31 July with the Part Two scenes in the Governor's office held over from the first session, after which the corridor set was filled with dry ice 'mist' and lit green to become the eerie corridor in Part Two. Here, inlay was used for the shots featuring the model 'lava pit'; the scenes were recorded twice, with Baker, Connery and Alexander all appearing as their phantom selves. Various Part Two scenes involving the electric car were then recorded in Prison Corridor B, followed by the scene in which a dead body is found near the poisonous vines, then

### This page:

The Doctor is made to suffer in the Punishment Dome.







Peri getting lost in Corridor L. Scenes in Corridor M, leading to the poison vines were followed by scenes showing the Governor, Maldak and Peri both in another corridor and at the shaft exit.

Following a 47-minute late start, most of the afternoon and evening of Wednesday 1 August was devoted to scenes set in the prison communications centre (PCC) and its adjacent corridor; this large set included a colour monitor on to which various prison dome scenes could be placed, as well as a bank of 15 small monochrome monitors carrying other images. Captions were also superimposed on some of the

pre-recorded images – such as ‘EXECUTION!’ when Jondar’s imminent death was announced. The final scenes showed the Doctor in Corridor J from Part Two through to his confrontation with Quillam in the changing room. For this recording, actor Nicholas Chagrin wore a prosthetic of Quillam’s deformed eye made by Nieradzik.

The afternoon of the final studio day, Thursday 2, was devoted to the Part Two scenes in the prison cell and the adjacent gallows area; there was a delay when the scaffolding collapsed as Connery and Baker mounted the gallows, but the actors were not harmed and the set was soon repaired.

The evening session began with all the scenes showing Arak and Etta observing events in their cell. Scheduled last, on the grounds that they would be the easiest to remount, were the scenes in the TARDIS console room; the set was dressed with an additional blue chair. The following day, Nathan-Turner wrote to the Visual Effects Department, saying: ‘Please retain the excellent costume and water-trolley of the monster “Sil”, as I intend to re-introduce the character.’ ■

### Connections: All change

► The Chief wonders aloud what manner of creatures Peri and Areta might be transformed into, including a griffin – a mythical hybrid creature that is a cross between a lion and an eagle.



### Saving on sets

► Peri’s line “all these corridors look the same to me” was inspired by a comment received in fan mail by John Nathan-Turner when viewers spotted that a small number of corridor sets had been continually reused in other stories.



**Above left:**  
The horror behind Quillam’s mask.

### PRODUCTION

**Wed 18 Jul 84** Television Centre Studio 6; Prison Cell; Corridors H [Desert], M, N, E, Adjacent C; Mortuary; Prison Dome; Planet [model]

**Thu 19 Jul 84** Television Centre Studio 6; Prison Dome Corridors A,B; Corridors Z, F

[Purple Zone], G, D, L; Corridor Junction

**Fri 20 Jul 84** Television Centre Studio 6; Transmutation Cell; Corridor K; Governor’s Office

**Tue 31 Jul 84** Television Centre Studio 6; Governor’s Office [remount]; Eerie Corridor; Prison Corridor; Corridors W, L, M;

Corridor to Poison Vine; Poison Vine; Shaft

**Wed 1 Aug 84** Television Centre Studio 6; PCC; Corridor; Corridor J; Changing Room

**Thu 2 Aug 84** Television Centre Studio 6; Prison Cell; Gallows Area; Cell; TARDIS Console



# Post-production

**A** gallery-only day was held in TC4 from 11am to 10pm on Thursday 9 August to add electronic elements: the red and blue beams of the RLBE, the red blips of the guards' guns, the TARDIS' materialisation, pictures on the TARDIS' scanner, the disintegrating guard, the laser drill and the transmogrification sequences were all completed. 16 seconds of colour film of a bluebottle from Oxford Scientific Films was used for the 'gee-jee fly' seen in the Purple Zone, while, after quite a search, 45 seconds' worth of

desert landscape footage came from the EMI Picture Library.

*Vengeance on Varos* was edited between Sunday 19 and Wednesday 29 August, with director Ron Jones dropping a lot of what writer Philip Martin felt were the more humorous elements.

The original edit of Part One ran to 53 minutes 39 seconds. The first cut was to remove an early insert showing Bax watching Jondar's torture.

Arak and Etta's first scene was shortened, removing Arak







getting his meal while Etta stared fixedly at Jondar's torture – and their next scene lost Etta saying she would like to see how far Arak could get in the punishment dome ("Being married to you prepares me to survive anything," replies Arak).

## Landing on Varos

**T**he end of the opening TARDIS scene was removed; here, the Doctor reminded Peri that he had stabilised the chameleon circuit – but she pointed out that the ship had since materialised as a pyramid "on the frozen plains of Ewan Nine". The Doctor complained loudly when Peri said he was intolerant, and then suddenly realised that there was something amiss with the TARDIS' power transmission.

The end of the first scene between the Governor and Sil lost the Governor saying, "I am not afraid to die. My family have served and perished at the will of the people... now if it is my turn, so be it"; he looked up as the HCD activates. The next scene in the Governor's office was dropped entirely: here, the Chief entered to discuss

the Governor's address with him, telling him to bend the truth to get the Varosians on his side. The start of the Chief and Sil talking in the Communications Centre early in the next scene was also cut. A sequence showing Jondar awaiting execution was removed, as was the start of the Governor's next address to the populace and Quillam's introductory scene in the Communications Centre. The beginning of the scene in which the TARDIS landed on Varos was trimmed, omitting Peri's comments on how it looked like the Middle Ages and the Doctor's reply that they had landed in the "latter half of the 23rd century" (making sense of Peri's comment in Part Two on how she had lived three centuries earlier). Dialogue in which Arak showed his enthusiasm for action as Maldak was overpowered was dropped, along with shots of he and Etta laughing as the Doctor's party entered the Purple Zone. The end of the scene in which the Doctor revealed the 'monster' to be a light effect was removed. The final cut to Part One had the Governor telling the Chief that the unopenable TARDIS was his problem.

**Left:**  
Jondar is restrained.

**Below:**  
Smile! You're on *Candid Camera*.







**Above:**  
Taking a dip in  
the acid bath.

Part Two's opening scenes were slightly re-arranged. The first mortuary scene was to show a guard dropping his badge into the acid by accident, which caused Arak to remark, "They always do that"; this insert was dropped and the shots re-ordered. Another cut had Arak booing the screen after the guards fell in the acid bath, followed by a scene in which the Doctor hides from two technicians in a corridor. A small cut was made to the scene in which the Doctor met Quillam, with the latter saying that his energy weapon was set to maximum force. The end of the scene in which Etta completed her viewer's report was excised, as Arak complained about having to watch the cannibals.

Most of the prison cell sequences, in which the Doctor discussed the situation

on Varos with Jondar and Areta, were removed. Here, Jondar explained that he maintained surface shuttle cars, but had become curious about how the Chief Officer lived; entering his dome, he saw the wealth behind the giant deception played on the Varosians. He and Areta were arrested without trial.

### Cuts and trims

**T**he end of the fake hanging was cut, including the explosion of Sil's trans-communicator and the Governor ordering the experiment on the women to be halted; the start of the next scene showing Quillam readying Areta and Peri for his experiment was also removed. A trim was made to the end of the scene in which the women were rescued. The next scene, in which Arak complained about the boring coverage, was removed. The discussion between the Chief and Quillam about what the populace of Varos were seeing on their screens was shortened, and the end of the scene in which the Doctor's party entered the eerie corridor was lost. A brief sequence in which Sil demanded to know what happened when Maldak destroyed the HCD was removed, as was the start of Quillam and the Chief discussing the Governor's escape. A brief scene showing the Chief and Quillam in one of the cars was dropped.

Finally, the concluding TARDIS scene was removed altogether; here, the Doctor chided Peri about her experiences as a bird.

Part One was dubbed on Wednesday 19 and Thursday 20 September, with Part Two following on Monday 22 and Tuesday 23 October. Working on the serial from May, Jonathan Gibbs of the BBC Radiophonic Workshop provided a 34-minute incidental music score which was initially booked in as *Space Whale*. ■



# Publicity

► *Vengeance on Varos* was confirmed as the second serial to be transmitted in January 1985 by the Drama Early Warning Synopsis issued on Thursday 21 June, which promoted the guest cast line-up of Connery, Forbes Collins (playing the Chief), Jarvis, Yardley and Sheila Reid (playing Etta).

► Shortly after production on *Vengeance on Varos* had been completed, Jason Connery was cast as the new lead in the third series of the ITV drama, *Robin of Sherwood*. Two days before Part One of *Vengeance on Varos* was broadcast, the BBC issued a press release which heavily promoted Connery's appearance in the story saying that he was 'soon to be seen as television's latest Robin Hood' and

described him as making 'a guest appearance' in *Doctor Who*, although he had not been accorded guest-star status at the time of production.

► Nabil Shaban's role in *Doctor Who* was emphasised in a feature on the 'Fairplay' campaign to help performers with disabilities included on the edition of BBC1's *See Hear!* on Sunday 20 January 1985, along with an extract from the previous night's episode.

► *Vengeance on Varos* attracted press attention with items such as *Naughty Nicola!* from the *Daily Star* on Saturday 26 January which suggested that viewers wanted Bryant to wear less revealing costumes as Peri.



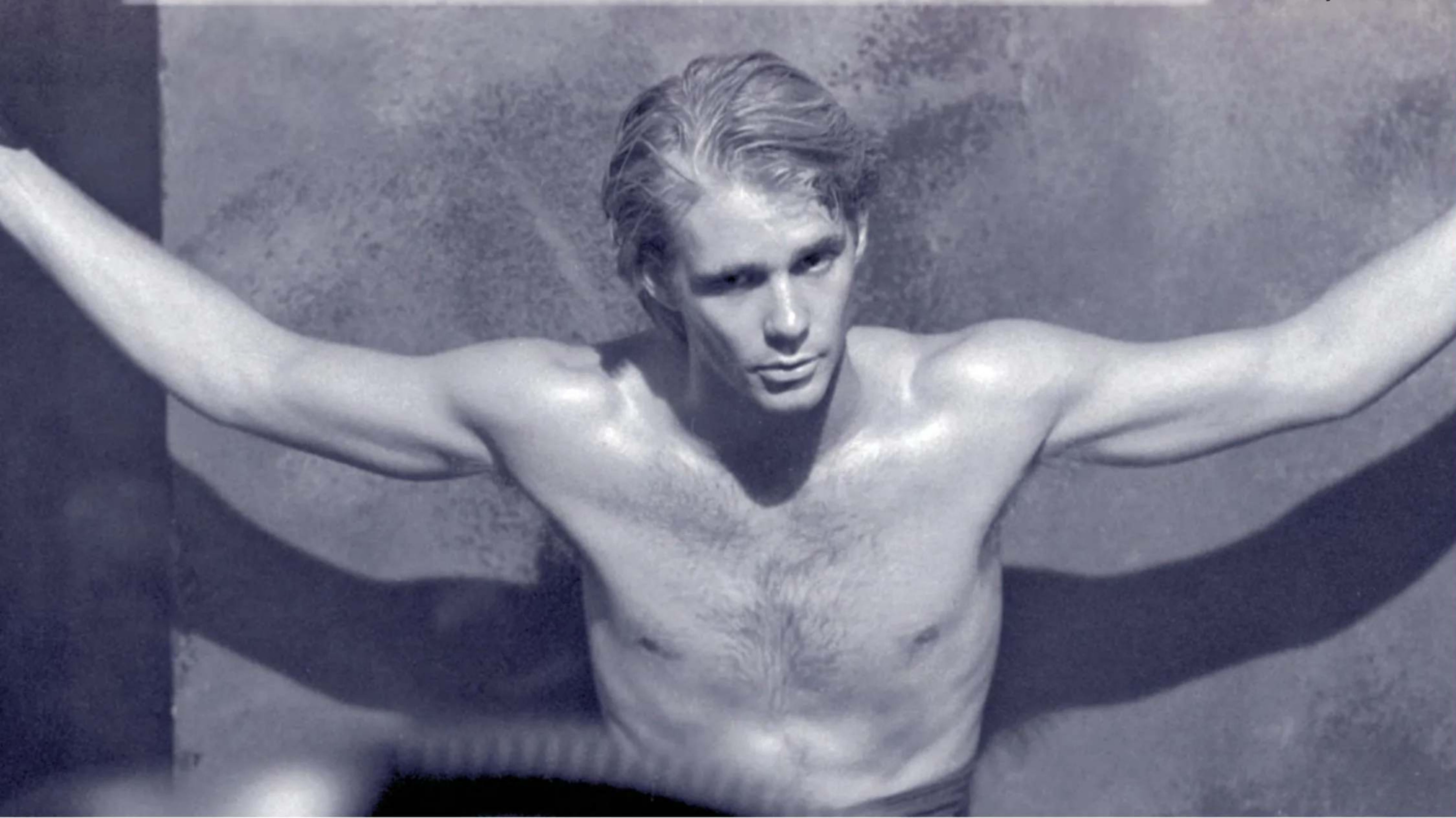
Sil. Bad news for the Doctor?  
BBC1, 5.20 pm Doctor Who

## Above:

Nabil Shaban's role as Sil was emphasised to help performers with disabilities.

## Below:

Stop hanging around, Jondar.





Above:  
Fight!

# Broadcast

► Broadcast in January 1985, *Vengeance on Varos* found itself up against the highly popular American action series *The A-Team* in various ITV regions. The fall in audience numbers from the first episode of the series continued, with *Doctor Who* appearing outside the top 100 programmes. Although *Vengeance on Varos* enjoyed a slight improvement in appreciation figures over *Attack of the Cybermen* complaints about the torture scenes were soon forthcoming: various comments were aired on BBC1's *Points of View* on Friday 1 February, followed by critical letters from concerned parent Harry Watson of Linlithgow and MA Murrell of Beckenham in the *Radio Times* dated Thursday 7 February.

► A less than favourable review of *Vengeance on Varos* appeared in the

*Daily Telegraph* on Saturday 26 January; this described the programme as featuring 'unaccustomed crudity, sex and sadism'. *Points of View* took up the controversy of violence in its edition on Friday 1 February.

► *Vengeance on Varos* was re-edited into a four-episode version for its sale abroad. Territories acquiring the serial for broadcast included the United States, Australia, Canada, United Arab Emirates, New Zealand (where it was heavily censored, removing over eight minutes of material, largely from the new Part Three). and Germany (where it was known as *Revolte auf Varos* ('Revolt on Varos')).

► UK Gold also broadcast the serial from October 1994 in both its four-part form and as a compilation.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Part One</b>	Saturday 19 January 1985	5.20pm - 6.05pm	BBC1	44'42"	7.2M (110th)	63
<b>Part Two</b>	Saturday 26 January 1985	5.20pm - 6.05pm	BBC1	44'43"	7.0M (108th)	65



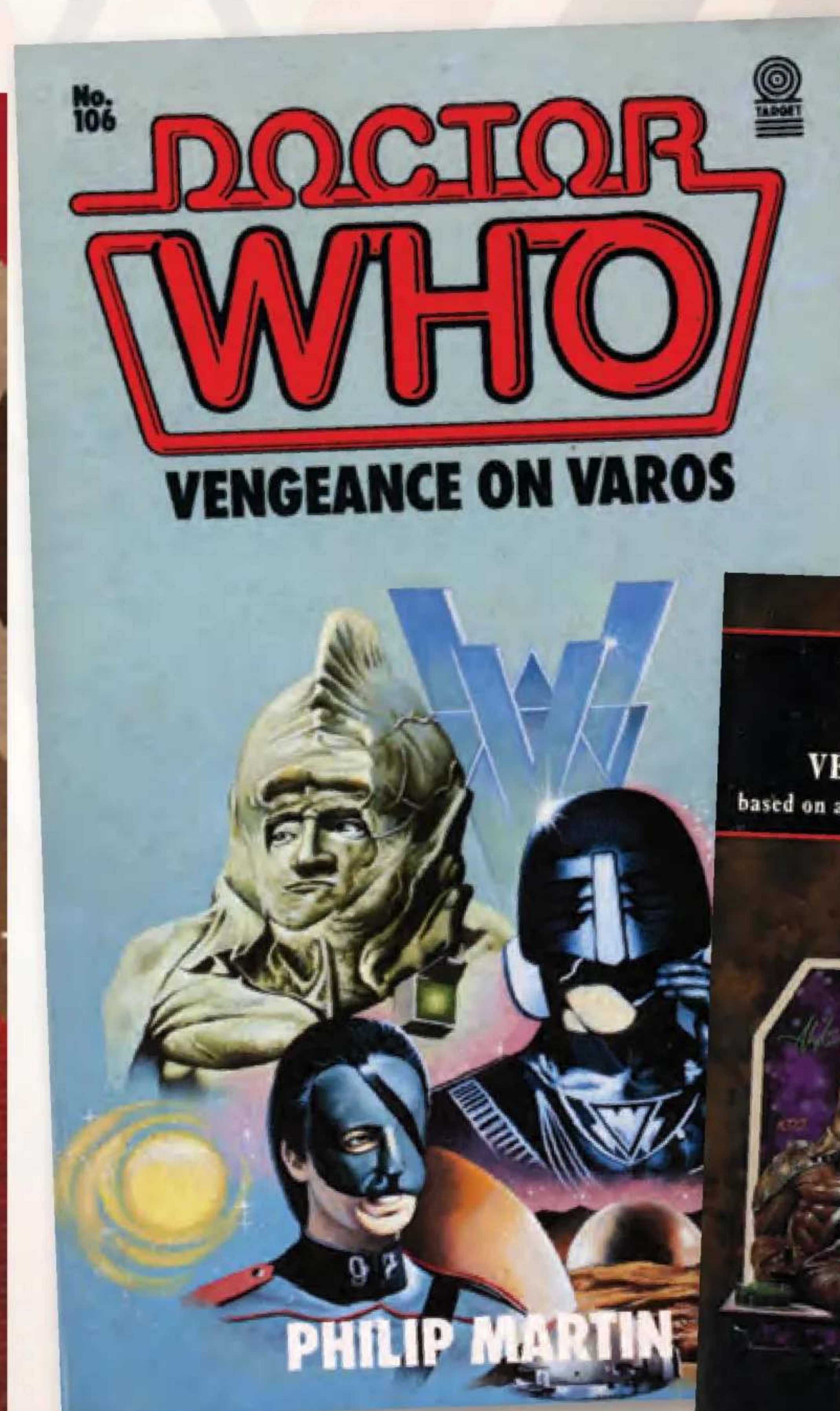
# Merchandise

**M**artin started to novelise his scripts for publishers WH Allen in 1985, but his work on Parts Five to Eight of *The Trial of a Time Lord* [1986 – see Volume 42] and then BBC2's *Star Cops* meant that the book's release was delayed from its intended January 1986 slot. The finished version, *Doctor Who: Vengeance on Varos*, adhered particularly to the original rehearsal script and bore a cover painting by David McAllister. The hardback was issued in January 1988, with a Target paperback following in June 1988. A reprint with a new cover by Alister Pearson was published by Target/Virgin in January 1993. In spring 1995, Colin Baker recorded an abridged version of the book for BBC Worldwide; this was not released on cassette until November 1997.

## Special edition DVD

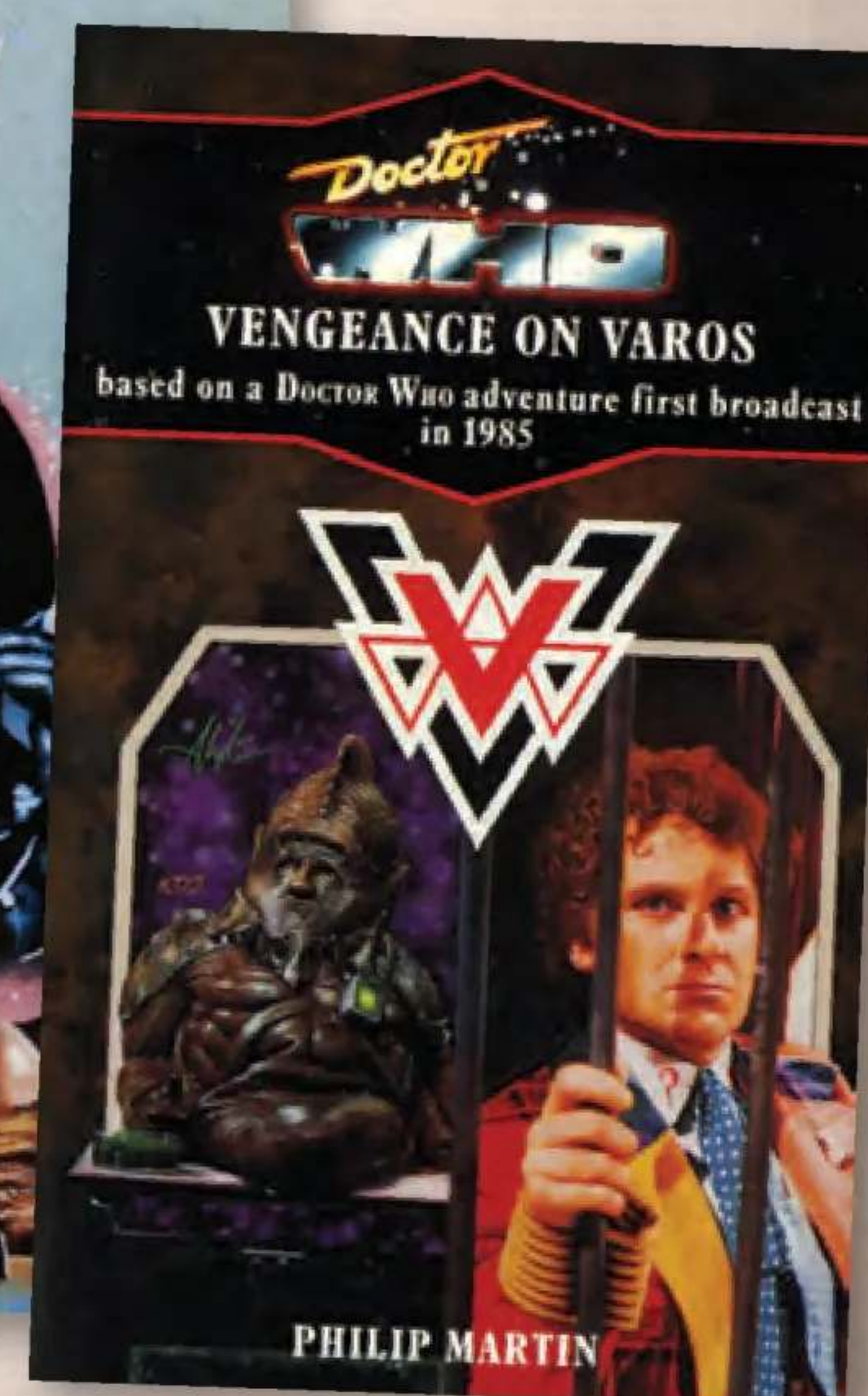
**V**engeance on Varos was released on BBC Video in May 1993 with a cover painting by Andrew Skilleter. It was later released on DVD in October 2001 and included the following special features and extras:

- **Commentary** by Colin Baker, Nicola Bryant and Nabil Shaban
- **Production Audio** – option to watch the episodes without music or sound effects
- **Extended/Deleted Scenes** – scenes from the story not used in the final programme
- **Behind the Scenes** – footage from the studio recording on Wednesday 1 August 1984
- **Outtakes** – fluffs and bloopers from the studio recording



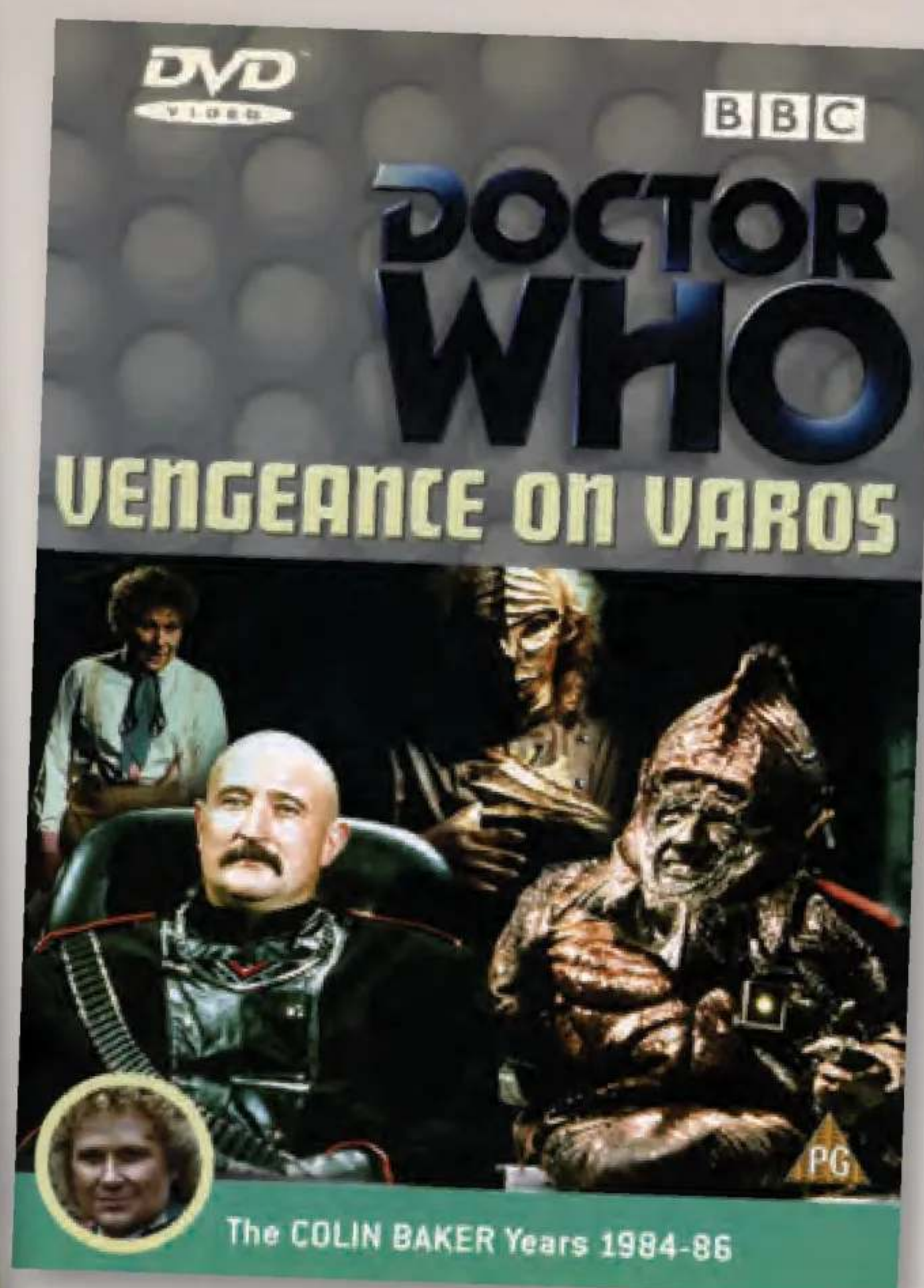
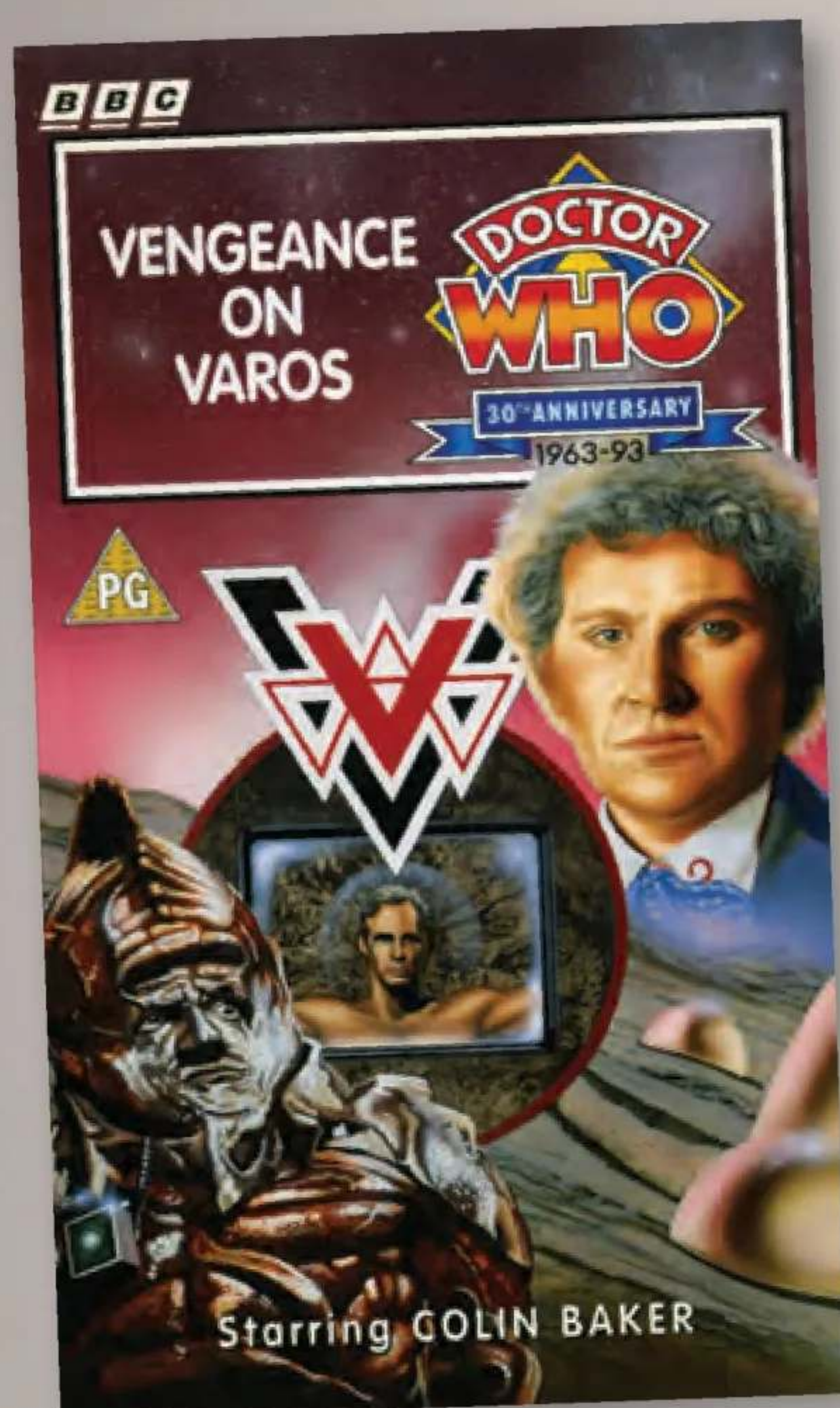
### This page:

The two editions of Philip Martin's novelisation of the story, with covers by David McAllister and Alister Pearson.



- **Continuity Announcements** – continuity announcements from the original BBC1 broadcast
  - **Photo gallery** – 71 colour photographs from the production
  - **Trailers** – two trailers used to promote the original BBC1 broadcast
  - **Production notes** – compiled by Richard Molesworth
- A special edition of the DVD was released in September 2012. In addition to the original special features, new extras included:
- **Isolated music score** – both original and 5.1 mix





**Above:**  
The 1993 video release of the story, with a cover painting by Andrew Skilleter, and the two subsequent DVD releases.

**Right:**  
Underground Toys' figures of Peri and Sil.

- **Nice or Nasty** – a feature on the production of the story, which includes contributions from Nabil Shaban, Sheila Reid, Philip Martin, Eric Saward, and Jonathan Gibbs, presented by Matthew Sweet
- **The Idiot's Lantern** – on how *Doctor Who* has used television
- **Extended and Deleted Scenes** – scenes from the story not used in the final programme, expanded from the original release
- **Tomorrow's Times** with Sarah Sutton presenting media coverage of the Sixth Doctor
- **Excerpt from Saturday Superstore**
- **French and Saunders** – unused sketch recorded on *The Trial of a Time Lord* trial set (originally released with *The Curse of Fatal Death* on VHS)
- **BBC News** reporting on the casting of Colin Baker
- **Breakfast Time** with Frank Bough interviewing Colin Baker
- **The 'acid bath' scene** from Part Two with alternative music score
- **Radio Times Listings**



and readers' letters and BBC Enterprises sales documents, in Adobe PDF format

- **Coming Soon** – trailer for the DVD release of *The Ambassadors of Death* [1970 – see Volume 15]

The story was also released on DVD by GE Fabbri as #68 of its DVD Files in August 2011.

*Doctor Who Tales from the TARDIS: Volume Two* was released by BBC Worldwide in July 2004. This three-CD set contained seven stories including *Vengeance on Varos* read by Colin Baker. Music from *Vengeance on Varos* was included on Silva

Screen's CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014.

Fine Art Castings produced a cast of Sil in 1987 while a figure of Sil was issued as a Harlequin Metal Miniatures in November 1999. Figures of Peri and Sil on his tank were produced by Underground Toys in December 2010. ■



# Cast and credits

## CAST

<b>Colin Baker</b> .....	The Doctor
with	
<b>Nicola Bryant</b> .....	Peri
<b>Martin Jarvis</b> .....	Governor
<b>Nabil Shaban</b> .....	Sil
<b>Nicolas Chagrin</b> .....	Quillam
<b>Jason Connery</b> .....	Jondar
<b>Forbes Collins</b> .....	Chief Officer <sup>1</sup>
<b>Stephen Yardley</b> .....	Arak
<b>Sheila Reid</b> .....	Etta
<b>Geraldine Alexander</b> .....	Areta
<b>Graham Cull</b> .....	Bax
<b>Owen Teale</b> .....	Maldak
<b>Keith Skinner</b> .....	Rondel [1]
<b>Hugh Martin</b> .....	Priest [2]

<sup>1</sup> Billed in *Radio Times* as 'Chief'

## UNCREDITED

<b>Ronnie Cush, Anthony Wellington,</b>	
<b>Kwabena Monso</b> .....	Attendants
<b>Trevor Wedlock, Peter Dukes</b> .....	Technicians
<b>Peter Garvie-Adams, Wayne Thistleton,</b>	
<b>Ray Knight, Les Conrad, Robert Smythe,</b>	
<b>Bob Tarff</b> .....	Guards
<b>Gareth Milne, Roy Alon</b> .....	Mortuary Attendants
<b>Jack McGuire, Alan Troy</b> .....	Madmen
<b>Sam Scott, Charles Rayford</b> .....	Monks
<b>Bob Tarff</b> .....	Executioner
<b>David Wilde</b> .....	Body



**Left:**  
Compelling  
viewing.

## CREDITS

Written by Philip Martin  
 Incidental Music: Jonathan Gibbs  
 Special Sound: Dick Mills, BBC Radiophonic Workshop  
 Production Manager: Margot Eavis  
 Production Associate: Sue Anstruther  
 Production Assistant: Jane Whittaker [and Pat Greenland, uncredited, on Block One]  
 Assistant Floor Manager Sophie Neville  
 Visual Effects Designer: Charles Jeanes  
 Video Effects: Dave Chapman  
 Technical Co-Ordinator: Alan Arbuthnott  
 Camera Supervisor: Alec Wheal  
 Vision Mixers: Nigel Finnis [Block One], Jayne Beckett [Block Two]  
 Videotape Editor: Hugh Parson  
 Lighting Director: Dennis Channon  
 Studio Sound: Andy Stacey  
 Costume Designer: Anne Hardinge  
 Make-Up Designers: Cecile Hay-Arthur [Block One] Dorka Nieradzic [BlockTwo]  
 Script Editor: Eric Saward  
 Title Sequence: Sid Sutton  
 Designer: Tony Sloaden  
 Producer: John Nathan-Turner  
 Director: Ron Jones  
 BBC © 1984



# Profile

## MARTIN JARVIS

Governor

**B**orn 4 August 1941 in Cheltenham, Gloucestershire, the son of an insurance agent, Jarvis grew up in South Croydon. He first acted at Dulwich College Prep School as a Forest Woodman in Form 2B's play and joined the school's puppet club.

At RADA he won the Vanbrugh Award and the Silver Medal, although one tutor, Yat Malmgren, advised him, "Maybe you have the possibility to be a model – but not an actor."

Despite this, by 1963 Jarvis was in *Poor Bitos* at the Duke of York's. A cast member was a BBC Radio rep player and suggested Jarvis might also be suited. He duly made his radio début on 18 January 1964 in an *Afternoon Theatre* play *The Blank Cartridge*.

His TV début came in *Kipling: The Man Who Was*, aired 27 December 1964, with his second appearance coming in *Doctor Who* serial *The Web Planet* [1965 – see Volume 4]. Enthused by thoughts of playing hero Captain Hilio, he accepted the role before realising he would be disguised as a giant butterfly.

Soon a prolific radio player, he appeared in *The Pickwick Papers* (1965), *War of the Worlds* (1967) and many single plays, and was a regular reader on *Woman's Hour* and *A Book at Bedtime*.

Small TV parts included plays *The Rise and Fall of Cesar Birotteau* (1965), *The Way of All Flesh* (1965) and *Wife in a Blonde Wig* (1966). Playing Jon in *The Forsyte*



*Saga* (1967) made him a TV face, and subsequent leading period roles included the title role in *Nicholas Nickleby* (1968), as well as *The Pallisers* (1974).

He read in over 50 editions of *Jackanory*, from *Tom's Midnight Garden* (1967) to *Fantastic Mr Fox* (1996). On BBC Radio he became a reader of *Just William* stories from 1972 and countless William tales since have included narrating 2010's TV remake.

The mid-70s brought his second *Doctor Who* role, in *Invasion of the Dinosaurs* [1974 – see Volume 21]. Playing a villainous character called Butler, Jarvis was concerned his *Radio Times* credit as 'Butler' would suggest he had been relegated to minor roles.

A comedy breakthrough came in light BBC sitcom *Rings on Their Fingers* (1978-80). Playing Oliver Pryde, with Diane Keen as wife Sandy, the show ran three series and a Christmas Special. One episode shown during an ITV strike drew 21 million viewers.

As his star rose he turned down the part of Dugeen in *The Power of Kroll* [1978/9 – see Volume 30] and was soon the lead in two *Francis Durbridge Presents* thriller serials, playing Det Supt Sam Harvey in *Breakaway* (1980). Jarvis also turned down the lead in sitcom *Don't Wait Up* in 1983 for a stage stint with the National Theatre.

TV in the 1980s included *Enemy at the Door* (1980), *Sunday Night Thriller* (1981), and *Rumpole of the Bailey* (1988) as well as

### Above:

With Diane Keen in *Rings on their Fingers*.

### Right:

As Butler in the 1974 *Doctor Who* story *Invasion of the Dinosaurs*.



his third and favourite *Doctor Who* role in *Vengeance on Varos* (1985).

Since 2000 he has featured in, among others, *Lorna Doone* (2000), *Bootleg* (2002), *Poirot* (2013) and *Law and Order: UK* (2014) as well as *Stargate: Atlantis* (2007) in the US. In 2010 he appeared in *EastEnders* as journalist Harvey Freeman.

He won a Theatre World Award playing the title role in 2001's Ayckbourn/Lloyd Webber production *By Jeeves* despite its Broadway run being interrupted by the 9/11 attacks, and chronicled the experience in his 2004 book *Broadway, Jeeves?*.

His films have encompassed *Taste the Blood of Dracula* (1970), *Titanic* (1997) and *The Girl with the Dragon Tattoo* (2011).

He married actress Rosalind Ayres in 1974 and they now run Jarvis & Ayres Productions, directing and producing audiobooks and radio plays. Jarvis' other voicework has included *The Queen's Nose* (2003) and *The Ruby in the Smoke* (2006) for TV, and video game series *Batman: Arkham* as Alfred the Butler. He played President Rochester in the *Doctor Who* audio drama *Jubilee* (2003), co-starring with Ayres.

Jarvis received an OBE in 2000. His autobiography *Acting Strangely* was published in 2011. ■





# Index

Page numbers in *italic type* refer to pictures.

*100,000 BC*.....63  
1985 Series.....44-45, 46-49

## A

*Abominable Snowmen, The*.....98  
Acton Rehearsal Rooms.....26, 30, 71, 75, 115  
Ainley, Anthony.....37, 69, 120  
Ainley, John.....69  
Alexander, Geraldine.....118, 120  
Androgums.....47, 49  
*Androids of Tara, The*.....29  
Anita.....47  
Anstruther, Sue.....67  
Arak.....100, 103, 107, 108,  
109, 111, 112, 113, 121, 122, 123, 124  
*Arc of Infinity*.....14, 18, 67, 92, 111, 113  
Areta.....100, 101, 102, 103,  
111, 112, 116, 118, 119, 121, 124  
*Ark in Space, The*.....46  
*Attack of the Cybermen*.....45, 47, 49, 50-53, 54-68,  
69-71, 72-77, 78, 79-89, 90,  
91-95, 98, 107, 109, 115, 126  
broadcast.....86  
cast and credits.....89  
costumes.....72, 73, 79  
editing.....82  
merchandise.....87-88  
post-production.....82-83  
pre-production.....58-69  
production.....70-81  
profile.....90-95  
publicity.....84-85  
ratings.....86, 94  
rehearsals.....71, 75, 79, 80  
*Return of the Cybermen* (working title).....82  
*Return to Telos* (outline).....60  
story.....54-57  
storyline.....58  
*The Cold War* (working title).....61  
Attwell, Michael.....69, 73, 74, 75  
*Awakening, The*.....61, 111  
Azmael (see also Professor Edgeworth).....9, 11, 12, 13, 16, 20,  
22, 23, 24, 25, 27, 31, 33, 34, 35, 36, 42

## B

Baker, Colin.....4, 5, 14, 15, 16, 17, 18, 20,  
21, 25, 26, 27, 29, 30, 31,

33, 36, 37, 39, 40, 47, 59, 61,  
62, 71, 72, 73, 75, 76, 77, 81, 84,  
85, 87, 88, 90-95, 106, 108, 115,  
119, 120, 121, 127, 128

Baker, Tom.....4, 15, 36, 108  
Banks, David.....61, 68, 77  
Barker, Ken.....74, 77  
Baron, Denise.....18, 29  
Bates.....55, 56, 57, 64, 67, 69, 72, 80, 82, 87  
Bax.....100, 109, 112, 122  
*BBC Breakfast Time*.....18, 37, 39, 84, 85  
Beckett, James.....75  
Berger, Sarah.....68, 81, 87  
Bidmead, Christopher.....59, 104, 108  
Big Finish.....108  
*Black Orchid*.....111  
*Blake's 7*.....16, 17, 92, 93, 117  
Blatch, Helen.....27  
Blessed, Brian.....17, 68, 92  
*Blue Peter*.....37, 39, 76  
Botcherby, Oscar.....47, 49  
Braben, Mike.....72  
Brisdon, Stuart.....18  
Brown, Faith.....68, 75, 79, 80, 81, 84  
Bryant, Nicola.....17, 18, 21, 26, 27, 29, 30,  
31, 33, 37, 39, 40, 71, 72, 73, 75, 77,  
81, 84, 85, 87, 88, 93, 94, 95, 106,  
108, 115, 116, 118, 119, 125, 127

## C

*Carnival of Monsters*.....15  
Casting the new Doctor.....4, 14-15  
*Castrovalva*.....17  
cat badge.....16, 40, 72, 93, 115  
*Caves of Androzani, The*.....18, 20, 21, 27, 29, 37, 45, 93  
cell disintegrator.....100, 103, 109  
cell transmutation.....102, 111, 118  
Chagrin, Nicholas.....121  
Chamberlain, the.....12, 13, 22, 23, 25, 35, 36  
chameleon circuit.....54, 123  
Channon, Dennis.....117  
Chapman, Dave.....34  
*Chase, The*.....27  
Chief Officer.....100, 101, 102, 103, 112,  
113, 114, 115, 118, 121, 123, 124, 125  
Chinnery, Dennis.....27  
Churchett, Stephen.....75, 79  
*Cinderella*.....84, 85, 94, 95  
Clarke, Malcolm.....21, 36, 66, 83  
Colbourne, Maurice.....48, 61, 73, 81  
Collins, Forbes.....125  
Collins, June.....67  
commentaries.....27, 87, 127  
Connery, Jason.....108, 113, 120, 121, 125  
Conrad, Andrew and Paul.....27  
*Creature from the Pit, The*.....18  
Cryons.....47, 56, 57, 60, 61, 62, 63, 64,  
66, 67, 69, 75, 79, 80, 81, 83, 86, 87



CSO ..... 30, 32, 34, 81, 116  
 Cyber Control..... 55, 57, 63, 74, 75, 77, 80, 81, 83  
 Cyber Controller ..... 57, 63, 64, 65, 66, 68, 80, 81, 82, 88  
 Cyber Leader ..... 55, 56, 57, 61, 62, 65, 66, 68, 77, 80, 82, 83, 85  
 Cyber Lieutenant..... 68, 69  
 Cyber-conversion..... 52, 60, 63, 77, 81, 83  
 Cybermen..... 46, 47, 48, 50, 52, 53, 55, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 85, 86, 88, 98

## D

*Daily Express*..... 17, 37, 38, 84  
*Daily Star*..... 17, 25, 37, 38, 125  
*Daleks' Master Plan, The*..... 98  
 Daleks..... 9, 31, 46, 48, 61, 62, 65, 98  
 David, Johnathan..... 68, 69, 73, 74, 75  
 Davis, Gerry ..... 58, 86  
 Davison, Peter..... 14, 15, 16, 18, 20, 26, 36, 68, 92, 93, 104, 105  
 Davros ..... 46, 48, 49, 69  
*Deadly Assassin, The* ..... 27, 49, 60  
 Delgado, Roger ..... 42, 114  
 Denham, Maurice ..... 26, 27, 30, 33, 42-43  
*Doctor Who DVD Files*..... 40, 87, 128  
*Doctor Who Magazine*..... 39, 90, 93  
*Doctor Who Weekly*..... 108  
*Doctor Who: The 50th Anniversary Collection CD* ..... 40, 87, 128  
*Doctor Who: Vengeance on Varos*..... 127  
*Dominators. The*..... 31  
 Down, Angela..... 68  
 Downie, Gary..... 14, 76, 87  
 Drak ..... 10, 11, 12, 13, 23, 31, 35, 40

## E

Earth ..... 9, 50, 54, 56, 60, 62, 64, 65, 66, 75  
*Earthshock*..... 31, 36, 45, 58, 61, 68, 80, 83, 105  
 Edgeworth, Professor (see also Azmael)..... 10, 11, 19, 20, 22, 23, 24, 29, 30, 32, 34, 35, 36, 42  
 Elena ..... 22  
 Eleventh Doctor ..... 4, 98  
 Ellis, Janet..... 37, 39  
 Etta ..... 100, 103, 107, 108, 109, 121, 122, 123, 124, 125

## F

Fabian, Commander..... 10, 22, 27, 34  
*Fan Aid* (fanzine) ..... 33  
 Fielding, Janet ..... 111  
 Fifth Doctor ..... 4, 15, 104, 113, 115  
 First Doctor ..... 4, 98  
*Five Doctors, The* ..... 15, 17, 18, 26, 27, 30, 61, 68, 73, 92  
 Flast ..... 56, 57, 60, 63, 66, 68, 79, 80, 83, 86

Foreman, Susan..... 68  
*Four to Doomsday* ..... 30, 112  
 Fourth Doctor ..... 4, 16, 108  
 Freud, Esther ..... 68  
*Frontios*..... 9, 67, 111  
*Full Circle* ..... 112

## G

Galatron Mining Corporation..... 100, 102, 103, 109, 110, 111  
 Gallifrey ..... 24, 48, 63, 82, 93, 94  
 Gastropods..... 6, 9, 12, 22, 23, 24, 25, 27, 28, 30, 32, 33, 37  
 Gateway Con II (convention) ..... 120  
*Genesis of the Daleks*..... 27, 113  
 Gibbs, Johnathan..... 124, 128  
 Glover, Brian..... 68, 69, 71, 73  
 Godfrey, Pat ..... 16, 18, 93  
 Gorman, Pat ..... 74, 80  
 Governor of Varos ..... 100, 101, 102, 103, 107, 109, 110, 112, 113, 118, 120, 121, 123, 124, 130  
 Grade, Michael ..... 45, 85, 94  
 Grainer, Ron..... 66, 83  
 Green, Seymour ..... 31  
 Greene, Sarah ..... 75-76, 79, 80, 81, 85  
 Gregory, Richard..... 28, 30  
 Griffiths..... 49, 54, 55, 56, 57, 62, 64, 65, 68, 69, 71, 73, 76, 77, 80, 82, 87

## H

Halley's Comet ..... 49, 50, 54, 56, 62, 63, 64, 65, 66, 76, 83  
 Handley, Terry..... 36  
 Hanley, Jenny ..... 68  
 Hardinge, Anne ..... 112, 118  
 Harlequin Miniatures ..... 40, 87, 128  
 Harper, Graeme ..... 20, 26  
 Hartnell, William..... 4  
 Hay-Arthur, Cecile ..... 112, 118  
*Hell Bent* ..... 53  
*Hex* ..... 105  
 Hinchcliffe, Philip..... 46  
 Holmes, Robert ..... 94  
*Horns of Nimon, The*..... 37  
 Howard, Colin..... 87  
 Howell, Peter..... 36

## I

*Ice Warriors, The*..... 69  
 Inter-Face III (convention) ..... 33  
*Invasion of the Dinosaurs*..... 113, 130  
*Invasion of the Veridians*..... 115  
*Invasion of Time, The*..... 48  
*Invasion, The*..... 47, 52, 60, 62, 74



# J

Jaconda .....6, 10, 11, 12, 13, 22, 23,  
24, 25, 31, 36, 67  
Jarvis, Martin..... 113, 114, 115, 118, 125, 130-131  
Jeanes, Charles ..... 112, 118  
Jeffries, Michael.....72  
Jobel ..... 49  
Jocondans ..... 10, 11, 14, 22, 23, 27, 29, 33  
Jondar ..... 46, 100, 101, 102, 103, 108,  
109, 110, 111, 112, 113, 121,  
122, 123, 124, 125  
Jones, Ron.....14, 111, 113, 114, 118, 122

# K

K9.....18  
Kilgarriff, Michael.....47, 48, 68, 75, 81  
*Kinda*.....98  
*Kings Demons, The*.....14

# L

Lang, Lieutenant Hugo.....10, 11, 12, 13, 24, 25, 26,  
27, 30, 31, 33, 34, 35, 36  
Langford, Bonnie.....94  
Lawson, Chris.....67  
Lee, Sarah.....26  
*Leisure Hive, The* ..... 112, 113  
Letts, Barry .....33  
Levine, Ian ..... 20, 59, 60, 61, 68, 80  
Lilt.....46, 47  
Ling, Peter ..... 105  
Location Filming ..... 20, 62, 67, 71  
161 Becklow Road, Acton, West London.....72  
76 Birkbeck Road, Acton, West London.....75  
Davis Road, Acton, West London.....72  
Gerrards Cross Sand and Gravel Pits,  
Wapseys Wood, Gerrards Cross.....31, 68, 72  
Glenthorne Road, Hammersmith, London ..... 68, 71  
Springwell Quarry, Rickmansworth.....31  
Lytton.....45, 46, 48, 54, 55, 56, 57, 61,  
62, 63, 64, 65, 66, 67, 69, 71, 72,  
73, 75, 76, 77, 79, 80, 81, 82, 83, 85, 86

# M

Maldak.....100, 101, 103, 109, 112, 121, 123, 124  
*Mark of the Rani, The*.....45, 46, 47, 48  
Martin, Philip .....104, 105, 106, 107, 110,  
111, 112, 113, 115, 119, 122, 128  
Master, the ..... 16, 37, 48, 60, 69, 93, 98, 114, 120  
*Mawdryn Undead*.....18, 108  
McAllister, David ..... 127  
McCoy, Glen ..... 105  
McCoy, Sylvester .....95  
McCrimmon, Jamie.....49, 68  
McInnes, Linda.....67  
McNally, Kevin.....26, 27, 31, 33, 37, 39

Mestor.....6, 9, 10, 11, 12, 13, 20, 22,  
23, 24, 30, 32, 33, 34, 35, 36, 40  
Mills, Patrick .....108  
Milne, Gareth .....27, 116, 117  
Moffatt, Peter ..... 18, 19, 20, 26, 27, 29, 31, 33, 36, 48  
Molloy, Terry ..... 68, 69, 75, 76, 87  
Mondas ..... 52, 56, 58, 60, 64, 66  
Moore, Paula (see also Paula Woolsey).....61, 64  
Morris, Michael Owen ..... 111  
music .....21, 36, 40, 66, 83, 87, 124  
*Mutants, The (AKA The Daleks)*.....9

# N

Nathan-Turner, John.....9, 14, 15, 16, 17, 18, 21,  
25, 26, 27, 29, 31, 33, 36, 37,  
38, 58, 59, 60, 61, 62, 64, 67,  
68, 69, 72, 75, 76, 77, 79, 80,  
81, 92, 93, 94, 95, 105, 106, 111,  
112, 114, 115, 116, 119, 120, 121  
new duration .....45, 59, 105  
Newman, Sydney .....9  
Nieradzik, Anushia .....67  
Nieradzik, Dorka ..... 112, 121  
Ninth Doctor .....98  
Noma .....10, 11, 13, 20, 23, 24,  
26, 33, 35, 40  
Nyssa.....14, 104, 105

# O

Omnicon V (convention) .....31  
Orcini.....46, 49  
Orrell, Brian .....69  
overseas sales .....37, 86, 126

# P

Panopticon West (convention).....76, 115  
Payne .....54, 55, 65, 68, 79, 87  
Pearce, Jacqueline.....84, 85  
Pearson, Alister.....87, 127  
*Pebble Mill at One* .....37  
Pedler, Kit.....58, 62  
Peri .....10, 11, 12, 13, 14, 18, 20, 21,  
22, 23, 24, 25, 26, 27, 29, 30, 31,  
32, 35, 36, 38, 40, 47, 50, 54, 55,  
56, 57, 61, 63, 64, 65, 66, 68, 72,  
73, 75, 76, 77, 79, 80, 82, 83, 85,  
88, 96, 100, 101, 102, 103, 105,  
106, 107, 108, 109, 110, 111, 112,  
114, 115, 116, 118, 119, 121, 123,  
124, 125, 128  
Pertwee, Jon .....4, 17, 33  
*Planet of Fire*.....37, 106, 108, 111, 113  
*Planet of the Spiders*.....20  
Powell, Jonathan.....67, 76, 93, 94, 95, 112  
*Power of Kroll, The*.....113, 130  
Pratt, Marjorie .....67, 84



publicity postcards ..... 40  
 Punishment Dome ..... 100, 101, 108, 112, 116, 117, 120, 121  
*Pyramids of Mars, The* ..... 15

## Q

Quillam ..... 100, 102, 103, 110, 111, 112, 113, 121, 123, 124

## R

*Radio Times* ..... 37, 85, 86, 126, 130  
 Radiophonic Workshop ..... 36, 124  
 Rani, the ..... 49  
 Raymond, Trevor ..... 69  
 regeneration ..... 9, 10, 16, 17, 26, 67, 68, 95, 105  
 Reid, David ..... 15, 59  
 Reid, Sheila ..... 119, 125, 128  
*Remembrance of the Daleks* ..... 48  
 Remus ..... 6, 10, 11, 12, 13, 18, 19, 21  
*Resurrection of the Daleks* ..... 21, 45, 46-47, 48, 59, 61, 62, 65, 69, 72, 83  
*Revelation of the Daleks* ..... 45, 46, 47, 49, 59, 93  
*Revenge of the Cybermen* ..... 17, 74, 112  
*Ribos Operation, The* ..... 18  
 Richfield, Edwin ..... 26, 30, 32, 33  
 Roberts, Pennant ..... 62  
 Robinson, Matthew ..... 62, 64, 67, 68, 69, 71, 73, 75, 76, 77, 80, 81  
*Robot* ..... 68  
 Rocker, Nicholas ..... 67  
 Romulus ..... 6, 10, 11, 12, 13, 18, 19, 21, 40  
 Rondel ..... 100, 101, 110, 118  
 Rost ..... 56, 60, 63, 66, 68, 85  
 Russell ..... 54, 55, 65, 66, 68, 69, 72, 76, 87

## S

*Saturday Superstore* ..... 37, 62, 76, 85, 95, 128  
 Seward, Eric ..... 16, 17, 18, 19, 20, 21, 25, 26, 39, 46, 48, 58, 59, 60, 61, 64, 67, 86, 87, 93, 94, 104, 105, 106, 107, 108, 112, 113, 128  
*Sea Devils, The* ..... 26, 36, 112  
 Second Doctor ..... 4, 27, 68, 98  
*Seeds of Doom, The* ..... 31, 46  
 series hiatus ..... 45, 86, 94  
 Shaban, Nabil ..... 49, 114, 115, 117, 118, 119, 125, 127, 128  
 Shallcross, Alan ..... 114, 115  
 Shockeye ..... 47, 49  
 Sil ..... 49, 98, 99, 100, 101, 102, 103, 104, 107, 109, 110, 111, 112, 113, 114, 117, 118, 119, 121, 122, 123, 124, 125, 128  
 Silva Screen ..... 40, 87, 128  
 Skilleter, Andrew ..... 39, 40, 127, 128  
*Slipback* (Radio 4) ..... 94  
 Smith, Matt ..... 4  
*Snakedance* ..... 98

Snoaden, Tony ..... 112  
 sonic lance ..... 55, 57, 76, 77, 79, 85  
*Sontaran Experiment, The* ..... 48  
 Sontarans ..... 48, 98  
*Space Museum, The* ..... 15  
*Space Whale, The* ..... 107-108, 124  
*Spearhead from Space* ..... 98  
 Stamp Centre Cover ..... 88  
 Stanton, Barry ..... 26  
*Starburst* magazine ..... 94  
 Stark, Koo ..... 68, 75, 76  
*State of Decay* ..... 18, 20  
 Stengos ..... 46  
 Steven, Anthony ..... 17, 18, 19, 20, 25, 106  
 Stratton ..... 55, 56, 57, 64, 67, 69, 72, 74, 80, 82, 87  
*Sun Makers, The* ..... 98, 112  
*Sun, The* ..... 76, 94, 95  
 Sutton, Sarah ..... 14  
 Sutton, Sid ..... 36, 39  
 Sylvest, Professor ..... 10, 19, 21, 26, 27

## T

Takis ..... 47  
 Tamm, Mary ..... 85  
 TARDIS ..... 6, 10, 11, 12, 13, 17, 18, 21, 22, 24, 25, 29, 30, 32, 33, 34, 35, 36, 37, 47, 52, 54, 55, 56, 57, 60, 62, 63, 64, 65, 66, 72, 73, 75, 76, 77, 82, 96, 100, 101, 105, 106, 109, 111, 112, 113, 116, 121, 122, 123, 124  
 Target novelisations ..... 39, 40, 87, 127  
 Tegan ..... 15, 17, 21, 68, 104, 105, 114  
 Telos ..... 52, 55, 56, 60, 62, 63, 64, 66, 68, 72, 73, 75, 77, 82, 107, 109  
*Tenth Planet, The* ..... 52, 53, 60, 87  
*Terror of the Autons* ..... 98  
 Third Doctor ..... 4, 9, 27  
 Thoros-Beta ..... 109, 110  
*Three Doctors, The* ..... 30, 31  
 Threst ..... 56, 64, 68, 82, 83, 87  
*Time Meddler, The* ..... 98  
*Time Monster, The* ..... 20  
*Time Warrior, The* ..... 48  
*Time-Flight* ..... 86, 111  
*Timelash* ..... 45, 46, 84, 92, 105  
*Times, The* ..... 37, 120  
 Titan 3 ..... 10, 22, 23, 29, 31, 32  
 title sequence ..... 36  
*Tomb of the Cybermen, The* ..... 31, 47, 52, 53, 60, 68, 72, 80, 81  
*Tony Blackburn's Sunday Show* (BBC Radio 1) ..... 18  
 Totter's Lane ..... 52, 54, 63, 66, 72  
 Trevor, Suzie ..... 16, 40  
*Trial of a Time Lord, The* ..... 95, 98, 127  
 Troughton, Patrick ..... 4, 17, 47  
 Turlough ..... 15, 105, 108



*Twin Dilemma, The*.....4, 6-8, 9-27, 28-29,  
30-33, 34, 35-43, 59, 61  
67, 71, 72, 83, 93, 106, 107  
*A Stitch in Time* (storyline).....17  
*A Switch in Time* (storyline).....17  
broadcast.....38  
cast and credits.....41  
costumes.....4, 5, 16-17, 21, 29, 30, 31, 37, 93  
editing.....34-36  
merchandise.....39-40  
post-production.....34-36  
pre-production.....14-27  
production.....28-33  
profile.....42-43  
publicity.....18, 37  
ratings.....38  
rehearsals.....20, 21, 26, 27, 30, 31  
story.....10-13  
*Two Doctors, The*.....45, 46, 47, 49, 85, 93, 94, 112

## U

*Unearthly Child, An*.....52, 63

## V

Varne.....56, 60, 63, 64, 66, 68, 75, 80, 85  
Varos.....96, 100, 101, 102, 103, 106,  
108, 109, 110, 118, 123, 124  
vastial.....57, 64, 66, 79, 80  
*Vengeance on Varos*.....45, 46, 47, 49, 86,  
96-97, 98-103, 104, 105-115  
116-117, 118-131  
acid bath.....46, 47, 102, 110, 116, 124, 128  
broadcast.....126  
cast and credits.....129  
costumes.....118  
*Domain* (working title).....105  
editing.....122-124  
merchandise.....127-128

*Planet of Fear* (working title).....105, 106, 107  
post-production.....122-124  
pre-production.....104-115  
production.....116-121  
profile.....130-131  
publicity.....125  
ratings.....126  
rehearsals.....115, 119  
story.....100-103  
violence.....45-47, 48, 49, 69, 81  
*Visitation, The*.....61  
visual effects.....72, 74, 77, 111, 115, 116

## W

Wagner, John.....108  
Wale, Stephen.....75  
*War Games, The*.....15  
Warrender, Valerie.....18  
*Warriors of the Deep*.....30, 46  
Watt, Tom.....118, 119  
*Web of Fear, The*.....98  
*Web Planet, The*.....113, 130  
WH Allen.....39, 127  
Whitehouse, Mary.....49  
Woolsey, Paula (see also Paula Moore).....52, 61, 67, 86  
Writer's Guild, the.....59, 61

## X

XV 773.....20, 30, 32, 35

## Y

Yardley, Stephen.....113, 119, 125

## Z

Zeiton-7.....96, 100, 103  
Zoe.....68







BBC

# DOCTOR WHO

## THE COMPLETE HISTORY

STORIES 136-138

### THE TWIN DILEMMA

The planet Jaconda has been conquered by the Gastropods. Their leader, Mestor, kidnaps genius twins, Romulus and Remus, as part of his plan to spread Gastropod eggs throughout the universe. In the TARDIS, the newly regenerated Doctor is adjusting to change...

### ATTACK OF THE CYBERMEN

In 1985, Halley's Comet approaches Earth. Arriving in London, the Doctor and Peri discover that Cybermen from the future intend to use the comet to destroy the Earth and change the course of history.

### VENGEANCE ON VAROS

Requiring the rare mineral Zeiton-7 to repair the TARDIS, the Doctor and Peri arrive on the planet Varos. There they unwillingly become contestants on the colony's barbaric reality TV show, in which prisoners are tortured and executed.

